

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 857.

LONDON, SATURDAY, MARCH 30, 1844.

PRICE
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(Stamped Edition, 8d.)

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for twelve Months, and advance, are received by M. BARNES, 3, Quai Malaquais, Paris, or at the Publishing Office, 11, Wellington-street North, Strand, London. For France, and other Countries not requiring the postage to be paid in London, 28fr. or 11. 2s. the year. To other Countries, the postage in addition.

ROYAL COMMISSION OF FINE ARTS.

Whitehall, 28th March, 1844.

HER MAJESTY'S COMMISSIONERS HEREBY GIVE NOTICE:—

1. That works of art intended for exhibition according to the notice published in May and July, 1844, are to be sent to Westminster Hall between the hours of 10 and 5 on any day, Sunday excepted, from the 1st to the 8th of June next (inclusive), when agents will be in attendance to receive them; but no work will be received after Saturday the 8th of June.

2. Each exhibitor is required to send, together with his work, a letter containing his name and address, and stating the number, if more than one, of the specimens sent by him, with such descriptions of the designs, materials, or modes of execution as may be intended for publication, subject to the approval of the Commissioners.

3. No ornamental frames to cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed either by the artist himself or under his direction, and either in fresco or in any other method.

4. The artists or their agents may attend to examine the works sent by them, and may request the removal of any painting, or may have been detached from their stretching-frames, and niled for the convenience of carriage.

5. No work will be allowed to be retouched after having been received, except in the case of injury occasioned by accident, and then only by the artist himself.

6. Every possible care will be taken of the works sent, but in consequence of the large number of specimens sent by him, the artist or his agent will be responsible.

7. Catalogues of the Exhibition will be published.

By command of the Commissioners,

C. L. ELLIOTT, Secy.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.

NOTICE TO ARTISTS.

All Works of Painting, Sculpture, or Architecture, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 8th, or by Six o'clock in the evening of TUESDAY, the 9th of APRIL next, after which time no work can possibly be received, nor can any Works be received which have already been publicly exhibited.

Of all Works of Painting, Sculpture or Architecture, described as the joint performance of several Artists, the first mentioned in the description will alone be entitled to a ticket of admission to the Exhibition.

The other Regulations necessary to be observed may be obtained at the Royal Academy.

HENRY HOWARD, R.A., Secy.

Every possible care will be taken of Works sent for Exhibition; but the Royal Academy will not hold itself accountable in any case of injury or loss; nor can it undertake to pay the carriage of any package which may be forwarded by carriers. Pictures and Drawings will be received on the South side of the building, and Sculpture on the North.

The prices of Works to be disposed of, may be communicated to the Secretary.

ART-UNION OF LONDON.

4, Trafalgar-square, Charing-cross. Established 1837. The Lists for the current year will positively CLOSE THIS DAY (Saturday, March 30).—Every Subscriber will receive, for each year paid, a Liberal selection of Works of Art, from the Picture by C. Stanfield, R.A., 'THE CASTLE OF ISCHIA'; and, in addition to this, a series of Twenty-two Designs in Outline, made for the Society by the late Mr. G. Goodall, and by Mr. Henry Moses, illustrative of 'The Pilgrim's Progress.' The Outline drawings now finished, and may be seen at the Office. They will be delivered immediately after the distribution of prizes.

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Courts the praise * * *

That Truth excites, and Flattery dares not seek;
And only He may crown her, in whose breast
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character so noble and lovely, and of a life so truly bright and consistent in all its parts, is a lesson which it is no common privilege to attend, under the ministrations of that almost sacred power which he believed to be the gift of the Poet:—

The magic of the mighty ring
Which bows the realm of spirits to their king.

We may call this a special and independent charm in Schiller's poems. But it is, in fact, intimately bound up with all their more obvious beauties. It is a merely empirical distinction that abstracts, in the works of a true genius, the matter from the manner. His speech takes colour and form from the mind which produced the thought, and is one with it; rather a part of the same being than its dress. Thus flowing from an inner spring of pure and sublime imaginations, the style of Schiller has a harmony and refined grace, which none of his countrymen have approached. His lyrical poems are in their several kinds almost faultless models of high but unaffected expression and various melody, which cannot be studied without improvement and delight. Other poets may have shown more warmth, many have surpassed him in playfulness and ease, but no one has equalled him in clothing beautiful images, sublime thought, and generous emotions,—the ideal excellence of a noble mind,—in forms which breathe the spiritual charm of a better world, and move with the unbroken smoothness of light.

But in proportion as this excellence is rare and eminent in Schiller's poems, is the task of their translator a difficult one:—and as it is well qualified to reward conscientious labour and a true sympathy with the Poet, so it imperatively requires them, no less than high poetical endowments in him who will undertake the task. With such an impression it was natural to look with as much curiosity as interest on the rival performances now before us;—one by a hand already favourably known as a writer of pleasing original verses and classical translations, and the other by the most successful and practised of our poetical novelists. The higher literary pretensions of Sir Edward Bulwer naturally entitle his work to precedence here.

It begins with a sketch of Schiller's life; which, from our introductory remarks, it will be seen we must regard as a welcome prologue to his poems:—especially since, now that Carlyle's excellent book is out of print, there is no other notice of the least pretension to which an English reader can be referred. But indeed, were a dozen biographers extant, we might say that so noble a life could not be described too often. And how has Sir Edward performed this part of his task? Not exactly, it must be confessed, as we could have wished;—although sufficiently in love with his subject, and able to appreciate justly the character and perceive the true aspect of the poet. But he would have pleased us more had he trusted better to the innate beauty and interest of his theme, which surely stands in no need of the decorations which novel readers accept for fine writing. We could have wished for more simplicity—more facts, and fewer glittering words. The style is showy but rather flaccid; without the felicity of expression which might reconcile the reader to this rhetorical display, if it were ever allowable in telling so affecting a story. In fact, it is exactly the same tissue which Sir Edward weaves into his novels;—which, however suitable to dazzle the readers of these, is both too fine and too slovenly for the dress, even in miniature, of an Heroic Character. The biography, however, is better conceived than written; and it is pleasing to find in one who is himself a successful author a liberal appreciation of those eminent

men, of another nation, whom many of our smaller *literati* seem tormented with the desire of deposing. He has incidentally sketched the portraits of Schiller's great contemporaries with a free and judicious pencil; and celebrates with due admiration the noble friendship which grew up between his author and Goethe:—a generous tie, uniting natures the most opposite by the common bond of worthy purposes; and which, founded on the desire of excellence in both, was never clouded with a shade of rivalry. The correspondence of these Poets is one of the most delightful pictures that literary annals exhibit; each so strongly individual, yet respecting the contrasted tendencies of the other; both already secure in public esteem, yet incessantly striving after mutual improvement and better knowledge of their common art; each cordially helping the other forward, and rejoicing in his success;—so that at the close of his life the greater survivor could affectionately say: "I know not what might have become of me without the impulse received from Schiller!"—and the other has written:—

"These would I choose for my teacher, my friend; thy vivid creations
Teach me; thy teaching discourse vividly touches my heart."

Whenever the English public shall become aware of its need of literary teaching, the greater now, because wholly unsuspected, this correspondence will not long wait for a translator. Meanwhile our wits and reviewers are quite right in working in their own way, while their day is—seeing that it cannot last for ever.

That Sir Edward Bulwer has many qualifications for the task of turning foreign poetry into English, it would be unjust to deny. But sympathy with the beautiful and sublime, and the ready command of glowing language with some power of versification, applied by a fair understanding of the original, will not alone make a translator, least of all one such as Schiller demands. He must possess, besides, a self-renunciation which thinks only of his author, a loving care that not a single trait of him shall be lost which the new idiom can preserve;—the power of looking, not upon, but with him; and a respectful diligence, which would be ashamed to escape by a mere paraphrase from the trouble of discovering an exacter version. It is perhaps too much to expect that a writer used to appear in his own inventions with little pains to himself, and much applause from others, should thus wholly forget and discipline himself, for the sake of a foreign author. At all events, no trace of this self-devotion has struck us in the translated Schiller of Sir Edward Bulwer.

On the contrary, in the pieces which are the most individual in character, and in those where the lyrical structure and various melody of numbers require a care and dexterity in the translator, at once the most difficult and the most tempting to the true votary, we are the least satisfied with Sir Edward's performances. There is neither the accuracy of version which we think both possible and desirable, nor is even the tone of the original by any means constantly preserved, while the metre, always treated with considerable licence, is often arbitrarily altered, on no conceivable grounds, to the entire disturbance of the poem. Above all, though great liberties have been taken, apparently for the sake of ease, the numbers are too frequently rough, to unpleasantness—a sad defect in rendering verses the flow of which in the original is like liquid silver. From these indications, it is difficult to avoid the conclusion that the work has been dashed off by Sir Edward Bulwer, with less care than such a task demanded, and apparently—so unequal is the execution—in very unequal moods. Some of the most notable pieces have fared the worst at his hands,

Where the special difficulties are less, and the manner of the poem is more large and general, as in the odes and reflective pieces, the grandeur of which overlooks the niceties of metre, Sir Edward has been far happier, and some of his versions are admirable, though always too free. In some of the passages we shall quote—for it is better to point to what is well, than to hold up what is ill done—the lofty tread and majestic language of the original Schiller are reproduced in a spirit truly congenial, and with a success deserving of the highest praise. See the following sublime stanzas from the opening of a poem, called 'The Artists,' celebrating the intellectual progress of mankind from the impulse of those faculties which express themselves in Art:—

In diligent toil thy master is the bee;
In craft mechanical the worm that creeps
Through earth its dexterous way, may tutor thee;
In knowledge (couldst thou fathom all its depths),
All to the seraph are already known:
But thine, O MAN, is ART—thine wholly and alone!
But through the Morning-Gate of Beauty goes
Thy pathway to the Land of Knowledge! By
The twilight Charm,—Truth's gradual daylight grows
Familiar to the Mind's unconcealed eye;
And what was first—with a sweet tremulous thrill—
Wakened within thee by melodious strings,
Grows to a Power that swells and soars until
Up to the all-pervading God it springs.

What first the reason of the Antique Time
Dimly discovered (many a century flown)
Lay in the symbol types of the Sublime
And Beautiful—intuitively known:
True, from the seeker as a *lore* concealed,
But as an *instinct* all to childish sense revealed.
Virtue's fair shape to Virtue love could draw,
From Vice a gentler impulse warned away,
Ere yet a Solon sowed the formal Law,
Whose fruits warmed slowly to the gradual ray;—
Ere the Idea of Space, the Infinite,
Before Philosophy, the Seeker, stole—
Who ever gazed upon the Starry Light,
Nor guessed 'd the large truth in the silent soul?

She the URANIA, with her wreath of rays,
The glory of Orion round her brow;
On whom pure Spirits only dare to gaze,
As Heaven's bright Habitants before her bow;
And round her splendour the stars wink and fade:
So awful, reigning on her sunlit throne—
When she disveils her of her fiery crown,
Gilding to Earth (Earth's gentle Venus) down,
Smiles on us but as BEAUTY:—with the zone
Of the sweet Graces girded, the meek youth
Of Infancy she wears, that she may be
By Infants comprehended, and what we
Here, but as BEAUTY gazed on and obey'd,—
Will, one day, meet us in her name of TRUTH!

In the following, one of those sentences which Schiller delights to clothe in some graceful impersonation, is repeated with becoming elegance:

The two Guides of Life.

THE SUBLIME AND THE BEAUTIFUL.

Two genii are there, from thy birth through weary life, to guide thee:
Ah, happy when, united both, they stand to aid, beside thee!
With gleesome play, to cheer the path, the One comes blithe with beauty—
And lighter, leaning on her arm, the destiny and duty.
With jest and sweet discourse, she goes unto the rock sublime,
Where halts above the Eternal Sea, the shuddering Child of Time.
The Other here, resolved and mute, and solemn claspeth thee,
And bears thee in her giant arms across the fearful sea.
Never admit the one alone!—Give not the gentle guide Thy honour—nor unto the stern thy happiness confide!

We must also produce an instance of fair success, on the whole, in rendering a higher lyric strain, the Poet's noble description of the power of his own art—while noticing in it a proof of the carelessness of the translator, which seems almost wilful.—

The Night of Song.

A rain-flood from the Mountain heaven,
It leaps in thunder forth to-day;
Before its rush the crags are driven,
The oaks uprooted whirl'd away!
Awe—yet in awe all wildly gladd'ning;
The startled wanderer halts below;
He hears the rock-born waters madd'ning,
Nor wits the source from whence they go,—
So, from their high, mysterious Founts, along,
Stream on the silenced word the Waves of Song!
Knit with the threads of life, for ever,
By those dread Powers that weave the woof,—
Whose art the singer's spell can sever?
Whose breast has mail to music proof!

Lo, to the bard, a wand of wonder
The Herald of the Gods has given:
He sinks the soul the death-realm under,
Or lifts it breathless up to heaven—
Half sport, half earnest, rocking its devotion
Upon the tremulous ladder of emotion.

As, when in hours the least unclouded
Fortentous, strides upon the scene—
Some Fate, before from wisdom shrouded,
And awes the startled souls of Men—
Before that Stranger from ANOTHER,
Behold how this world's great ones bow,
Mean joys their idle clamour smother,
The mask is vanished from the brow—
And from Truth's sudden, solemn flag unfurl'd
Fly all the craven falsehoods of the World!

So Song—like Fate itself—is given,
To scare the idler thoughts away,
To raise the Human to the Holy,
To wake the Spirit from the Clay!
One with the Gods the Bard: before him
All things unclean and earthly fly—
Hush! dare all manner powers, and o'er him
The dark fate swoops unharmed by;
And while the Soother's magic measures flow,
Smooth'd every wrinkle on the brows of Woe!

Even as a child, that, after pining
For the sweet absent mother—hears
Her voice—and, round her neck entwining
Young arms, vents all his soul in tears;—
So, by harsh Custom far estranged,
Along the glad and guileless track,
To childhood's happy home unchanged,
The swift song waits the wanderer back—
Snatch'd from the cold and formal world, and prest
By the Great Mother to her glowing breast!

The mis-translation in the two lines quoted in italics, gains no beauty from the licence taken, for they read like nonsense. The literal words of the original are—

And lets it vibrate, between the serious and the sportful,
Along the tremulous scale [*Tonleiter, the musical scale,*
which Bulwer renders *ladder*] of feeling.

There is also an unfair licence taken in closing each stanza with a heavier distich, which destroys the flowing and even effect of the original. In the avoidance of tasteless liberties, no less than in due respect for the author's meaning, there lies no small part of a lyrical translator's duty, too often neglected here.

We must not speak of the great ballads, the 'Diver,' the 'Ring of Polycrates,' 'Rudolf of Hapsburg,' 'Fridolin,' the 'Cranes of Ibycus,' as no survey of them can be taken in these limits, but may strongly urge those who can admire the highest strains of lyrical narrative to read them in Sir Edward Bulwer's version, or, better, in Mr. Merivale's: for, to say the truth, we regard the latter in general, and especially in the ballads, the more faithful imitator of Schiller. With a due share of poetical sensibility, though at times a little tame and awkward, Mr. Merivale has evidently bestowed conscientious pains on his author's text, and laboured to reproduce the form, as well as the substance, of his poems with fair success. There is an appearance of progressive improvement in the work, which is explained by the translator's own confession, but no case of serious misunderstanding or gross neglect has occurred to us in any part of it. In justification of our preference of Mr. Merivale's version, we will subjoin a pair of the smaller poems by both hands, and the reader may make the comparison for himself.

The first is 'The Partition of the Earth,' a piece, in the original, of the most serious and pathetic tone. Here is Sir Edward's version, as pert as a *chanson de boire*,—measure, cadence, feeling, all changed:—

The Sharing of the Earth.

"Take the world," cried the God from his heaven
To men—"I proclaim you its heirs;
To divide it amongst you 'tis given,
You have only to settle the shares."

Each takes for himself as it pleases,
Old and young have alike their desire;
The Harvest the Husbandman seizes,
Through the wood and the chase sweeps the Squire.

The Merchant his warehouse is locking—
The Abbot is choosing his wine—
Cries the Monarch the thoroughfares blocking,
"Every toll for the passage is mine!"

All too late, when the sharing was over,
Comes the Poet—He came from afar—
Nothing left can the laggard discover,
Not an inch but its owners there are.

"Woe is me, is there nothing remaining,
For the son who best loves thee alone?"
Thus to Jove went his voice in complaining,
As he fell at the Thunderer's throne.

"In the land of the dreams if abiding,
Quoth the God—"Canst thou murmur at me?"
Where wert thou, when the Earth was dividing?"
"I was," said the Poet, "BY THEE!"

"Mine eye by thy glory was captiv'd—
Mine ear by thy music of bliss,
Pardon him whom thy world so enraptur'd—
As to lose him his portion in this!"

"Alas," said the God—"Earth is given!
Field, forest, and market, and all!—
What say you to quarters in Heaven?"
We'll admit you whenever you call!"

Mr. Merivale's, though wanting in ease and verbal neatness, is at least in the tone and manner of the original:—

"Take ye the World!"—so Jove from Heaven's high station
Proclaim'd to man—"Thy share, to hold in fee,
Now, and for each successive generation,
Part it amongst you, brotherly!"

Now all who can their several portions sunder,
And young and old press on with eager haste;
The Labourer seizes on the field's rich plunder;
The Youth sports o'er the forest waste;

The Merchant grasps what'er his barns may cover;
The Abbot helps him to the choicest wine;
The King sets bars the roads and bridges over,
And says—"the title of all be mine!"

When this partition had been made and ended,
The Poet came from regions far away:
But woe was left, where'er his sight extended,
That did not own a master's sway.

"Alas! and am I only thus forsaken—
Of all, thy truest, most devoted son?"
—Thus did his cries the echoes round awaken—
And down he fell before Jove's throne.

"If in the land of dreams thou fain wouldst wander,"
Replied the God, "complain not them of me,
Where wast thou at the world's partition yonder?"
—"I was"—the poet said—"with Thee."

"By Thy bright countenance mine eye was captiv'd;
Mine ear drank in thy harmony.
If, by the splendours of thy throne enraptur'd,
I lost the Earth, pray pardon me!"

"What's to be done?—All's now to others given;
Earth's fruits—the chase—the mart—no longer mine,
But—wilt thou dwell with me in yon bright Heaven—
Whene'er thou wilt, its glories shall be thine."

Compare also the following: between the pieces, or poems, the choice may be matter of taste, but there can be no doubt which most resembles Schiller's. The first is Sir Edward's:

Thelka.

(A SPIRIT VOICE.)

Where am I? whether borne? From thee
Assaurs my fleeting shade above?
Is not all mine close for me,
And over life and love?

Wouldst ask, where wing their flight away
The Nightbirds of thy enraptur'd air
With Music's soul in happy May
But while they loved—they were I!

And have I found the Lost again?
Yes, I with him at last am wed;
Where hearts are never rent in twain,
And tears are never shed.

There wilt thou find us welcome thee,
When thy life to our life shall guide;
My father, too, from sin set free,
Nor Murder at his side—

Feels there, that no delusion won
His bright faith to the starry spheres;
Each faith (nor least the boldest one)
Still towards the Holy nears.

There word is kept with Hope; to wild
Belief a lovely path is given;
O dare to err and dream!—the child
Has instincts of the Heaven!

"Where I am?—or whitherward I wended
When my flitting shadow swept thee by?"
Had I not my task fulfill'd and ended—
Lov'd and liv'd?—what was there, but to die?"

Seek the nightingale's sequester'd bower,
Who, with her soul-pouring melody,
So bewitch'd thee in the vernal hour!—
When she ceas'd to love, she ceas'd to be.

"Him, the lost one, whether I have founden!"
Trust me, I with him united go,
Where those never part who once were bounden;
Where the mourner's tears no longer flow,

There ev'n thou again may'st haply meet us,
If thy Love have learn'd to match with ours;
There too, freed from crime, my Sire shall greet us,
Where no cloud of blood-stain'd murder lowers.

Now he feels, his sight no phantom cheated,
When he upward gaz'd into the sphere;
For to each shall, as he metes, be meted—
Who believes—to him is Heaven near.

Faith will keep in those bright regions yonder,
All pure trustful souls who there resort.
—He thou free to dream, and free to wander—
Meaning deep oft lurks in childish sport.

On the whole, we think Mr. Merivale the better translator. His desire to approach as closely as he can to the original, however, sometimes misleads him, as in his attempt to copy the use of trochaic rhymes, of which our language is too bare, and the German, perhaps, too abundant. Forced constructions, unmeaning words, and consequent weakness, are apt to result from such efforts, at variance with the genius of the language; although it must be allowed that Mr. Merivale forces it to obey with much address. But the effect is not pleasing, any more than that of the classical hexameter in which he has tried to preserve some of the poems so dressed in the original. There may be, as he says, no stronger reason against their use in English than in German; the sentence of the British *ear, superbus magister*, is against it, and it is useless to appeal.

It is only fair to give another specimen of Mr. Merivale's performance, which shall be one of the sweetest love poems in the book:—

Is not the clos'd wicket shaking?—
Does not the latch gently move!—
No—'tis only Zephyr, waking,
Sighs amidst this aspen grove.

Thou green and leafy bower, be new array'd,
To hold that graceful form that beams so bright!
Ye branches twine, and form a roof of shade,
To hide her in the silent gloom of Night!
Here Zephyrs, be your sportive gambols played,
Fanning her cheek with fluttering pinions light,
When, bearing their sweet burthen, softly move
Her tender feet, to seek the abode of Love!

Hush! through the thicket swift gliding,
Were there not footsteps that stir'd?
No—'tis from her secret hiding
Started flies the timid bird.

Day, quench thy torch!—and thou in silence rise,
Calm, spiritual Night, propitious to our vows!
Spread out thy purple mantle round our eyes,
And weave thy mystic canopy of boughs!
Far from the listener's ear Love's rapture flies;
She dreads the babbling scound of Day to rouse.
Hesper alone her secret witness be,
And throw his soft light o'er her silently!

Seems it like voices that lightly
Whispering, the distance awake?—
No—'tis but the swan that, brightly
Circling, cleaves the silver lake.

Mine ear dissolves in Harmony divine;
The fountain falls with sweetly murmuring sound;
The flowers their heads to Zephyr's kiss incline,
And all Creation seems in rapture drown'd.
The swelling peach—the clusters of the vine—
Gleam luscious thro' the leaves that shade them round;
Soft breezes, bath'd in aromatic flood,
Drink from my fever'd limbs the mantling blood.

Hear I not footsteps, light treading,
Rustling the leaves as they pass?
No—'tis only Autumn, shedding
Mellow fruitage on the grass.

And now hath clos'd the flaming eye of Day
In tranquil death, and pale his colours grow,
And boldly open to the twilight grey
The chalic'd flowers that hate his scorching glow.
The silent Moon emits a lovelier ray,
And melts in shapeless mist the world below;
Her girdle flings aside each Sister Grace,
And Beauty stands unveiled before my face.

Is't not a white form advancing,
Glistening in silken array?
No—the column-rows, pale glancing,
On the yew's dark alleys play.

Oh longing heart!—no longer entertain
Thyself with phantoms ne'er to be possess'd!
Thou fain wouldst compass them, but seek'st in vain—
No shadowy joys can cool this burning breast.
Oh bring the Lov'd one hither!—let me strain
Her living form!—her hand by mine be press'd!
Let me but touch her shadow'd mantle's seam—
And into substance pass the airy dream!

Now, soft as from Heaven above
Descends the glad moment of bliss,
So steals the unseen through the grove,
And wakes her Belov'd with a kiss.

For some of the best translations in the volume

Mr. Merivale has been indebted to others. There are a few charming pieces signed "Florence," in the delicacy and sweetness of which a female hand may be recognized: and a version of the "Cranes of Ibycus," by Mr. E. B. Impey, worthy of the magnificent original, and indeed by far the finest poem in the volumes now before us. We regret that want of room forbids us to give even a partial extract from this masterly composition. It is time to take leave of the subject, which we do with sincere respect for the attention which Mr. Merivale has devoted to the just performance of his task.

One remark only we must add, upon the singular destiny which of late has thrown the German poets almost exclusively into the hands of beginners and students of the language. Most of the versions published for some years, of works the most difficult perhaps of any to render well, are confessed to have been early exercises. Mr. Merivale has only read German five years, and began, he says, with trying his translations of the "Song of the Bell!" We doubt whether Sir Edward Bulwer's proficiency is of long date, from various indications in the volumes now published. Is it wonderful that a literature should be unfairly judged from specimens proffered by hasty and partially informed interpreters?

Memoirs of Eminent Englishwomen. By Louisa Stuart Costello. 2 vols. Bentley.

IN these two volumes (apparently the commencement of an intended series) we have Miss Costello on new ground; whence, in spite of more toil bestowed and larger pretensions asserted, we turn often, with a feeling of regret, to our sunny lingerings with her, amid the rose-gardens of Provins, or wanderings through the pleasant pathways of the Norman Bocage. Of those especial qualifications which made her so agreeable a road-side companion, few are brought into service in this fresh field of her labours. Her quick eye and graphic pencil for landscape and for costume, her flowing narrative, where the narrative recorded sensations or embodied observations of her own, and her cheerful spirit, were so many elements of her success as a tourist, which we miss in her character of a biographer,—though all of them might have been profitably employed in her new vocation, had she felt herself more at home there. Of all her travelling qualities, two only would seem to have specifically directed her into, and to have well fitted her for, this present course—her appreciation of character, and her love of antiquarian lore; but even these, like all her others, serve her best in the open air and the sunshine. The dust of the road is ill-exchanged by Miss Costello for the dust of the library—the shade of the vine-paths for the shadow of the record-room. That instinctive perception of living character (often enjoyed by her sex in great perfection), which reads the inner sense in the outward expression, is a very different quality from that judicial tact which sifts out the real amid the mass of imputed motives, and weighs the characters of the dead in the entangled balances of history; and that pleasant and graceful and credulous antiquarianism which loves to fix the ancient legend to the modern site, hunts up old superstitions in their leafy haunts, and makes the past tradition a portion of the present picturesque, is a genius different altogether from that more earnest and prosaic spirit, who gropes amid the dry bones of historic charnel-houses, feeds substantially on the *pabulum* of musty records, or labours darkly to reconstruct an ancient truth, by a careful collection and analogical examination of its almost fossilized remains.

With regard to the volumes themselves, their title suggests—not necessarily, perhaps, but yet it does suggest—an expectation which the book partly disappoints. Lives of (selected) *eminent* Englishwomen should be records, we think, different from some contained in these pages. To get quit of this objection, however, of course we have but to settle with Miss Costello what she understands by the word. Of several of these *eminent* Englishwomen—as, for example, Margaret Elizabeth Countess of Essex—it is difficult to conceive what possible claim they can have to the notice of a posterity thus remote: two, Elizabeth Countess of Shrewsbury, and Anne Clifford Countess of Dorset, are consigned to fame principally because they were great builders of houses. Others are introduced, not so much because they are eminent themselves, as because of the eminence of others connected with them, whose stories could not have been told without this device in a collection of the lives of English women; such is the case with the mother of George Herbert. And others, again, like the wretched Frances Howard Duchess of Somerset, have their place in this collection because of an *eminence* of sin and shame, which we would rather have seen Miss Costello adopt as an argument for excluding them altogether. Taking them as a whole, it would have been easy, we think, under the limitations of a certain positive scheme of selection, to have produced a more illustrious body of Englishwomen (the accident of their position apart,) than Miss Costello has here brought together. In some respects, indeed, an author's plan must generally be arbitrary. Miss Costello commences her records with the reign of Elizabeth; but volunteers two arguments for her commencing period, neither of which, we fear, is sound. "It is," she says, "scarcely possible to give the Biography of the Females of England, who have been remarkable in their time, with any hope of accuracy, till the sixteenth century." Nevertheless, materials exist, sufficient to construct very interesting and sufficiently authentic narratives, of female worthies long before the earliest, and as truly eminent as most of those who fill this gallery of Miss Costello's. Another of Miss Costello's reasons for having selected the reign of Elizabeth as her commencing point, is, because she conceives the sex to have started into sudden dignity about that time, reflected on them from the great character of Elizabeth herself, or attributed to them because thereof. Besides that we dispute the fact,—we should not be satisfied with the argument if we did not—it has a sort of speciousness, which, seeing how shrewd and just an estimate of the character of this Queen Miss Costello seems afterwards to take, deserves here, we think, to be called by the name of sophistry. No woman ever did less for her sex than Elizabeth: her object was, ever, to depress them—to praise female excellence was a sort of petty treason. "It would almost seem," says Miss Costello, inconsistently enough with many an after comment in her volumes, "that Elizabeth had no feminine weakness but one—her inordinate vanity." Elizabeth had, in excess, all the weaknesses which are by the profane (that is, the ungallant) imputed as the more peculiar possession of the sex. To these she added the vice of thoroughly despising them, or persuading herself that she did so; and her ambition was to consort intellectually with the masculine minds about her. Her great qualities were all of the heroic and artificial stamp; her natural and impulsive ones were mean and selfish. What moral empire she had was of the head—heart (woman's stronghold) she had none. No one who calls Elizabeth great thinks of her as a woman, but as a Queen. History has not another character like her. We deny that she either

sought to honour her sex, or that her sex could take reflected honour from her; and we reject, on behalf of her female cotemporaries, Miss Costello's notion of a moral dignity thus parcelled out by an intellectual Suzerain, and "held," by a species of feudal tenure, "of the Crown."

Amongst the more agreeable and worthy of these biographies, are those of the ill-fated Arabella Stuart, and Elizabeth, the beautiful and unfortunate Queen of Bohemia. None of them, however, are in Miss Costello's pleasant style; and in all cases the narratives are too fragmentary and unconnected. When she refers to notorious facts, their notoriety is incautiously assumed; and the consequence is, that the biographies are made up of *disiecta membra*, wanting the charm of continuity, and offering, by way of compensation, little that is new, in document or speculation. We will wait for pleasanter specimens than these commencing volumes afford, to lay before our readers as evidences how pleasantly Miss Costello can write, when telling the stories of the *eminent* amongst her own countrywomen. Meantime, we venture to hope that these volumes may not be translated by the foreigner—at any rate, till he has more of them. Alas! for England's old renown, on this very score, if her eminent women be such as many of these!

The Natural History of the County of Stafford, by Robert Garner, F.L.S.—This handsome volume is exactly such a book as a county natural history should be. The illustrations are both beautiful and useful, and in the text we find sound scientific information, mingled with a due proportion of discursive matter, anecdotes of Staffordshire worthies, and notices of interesting antiquities. The naturalist will find much to interest him in its pages, as indeed might be expected from the author, who is well known to the scientific world by his original papers in the *Linnean Transactions*. One feature in the execution of this "History" is worthy of commendation, namely, the delightful manner in which general instruction in the principles and leading facts of Natural History is interspersed among the more technical portions of the volume, which consequently is as well adapted for the beginner in science as for the adept. Staffordshire may now boast of having the best account of its natural features and productions of any county in England; and if the natives of that beautiful county do not become naturalists, with such a guide at hand, it certainly will not be Mr. Garner's fault.

Egypt and the Books of Moses. Translated from the German of Dr. W. E. Hengstenberg, by R. D. C. Roberts, Abbot Resident of Andover College.

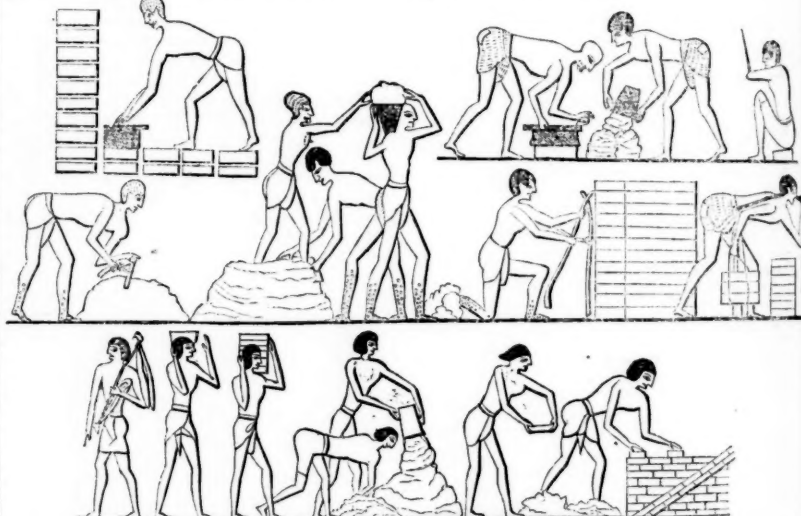
[Concluding Notice.]

DURING the interval between the death of Joseph and the birth of Moses a revolution, attended by a change of dynasty, took place in Egypt, and there are some indications in the sacred narrative that the Pharaoh who oppressed the Israelites belonged to a foreign and intrusive race, "who knew not Joseph." It is scarcely credible that a native Egyptian could have exhibited such ignorance of the national religion as he displayed when he proposed a compromise to Moses. "Pharaoh called for Moses and for Aaron, and said, Go ye, sacrifice to your God in the land. And Moses said, It is not meet so to do; for we shall sacrifice the abomination of the Egyptians to the Lord our God: lo, shall we sacrifice the abomination of the Egyptians before their eyes, and will they not stone us?" (Exod. viii. 25, 26.)

This was no imaginary terror. Many centuries afterwards an Egyptian mob tore a Roman ambassador to pieces for having unwittingly slain one of the sacred animals. The reviewer of Taylor's 'Illustrations' in the *Dublin Chris-*

tian Examiner justly points out the absence of all national hatred between the Egyptians and Israelites as an additional proof of the oppressors of the latter having been foreigners; and we may add, that the Rabbinical traditions uniformly describe the oppressive Pharaoh as an Amalekite. Hengstenberg, anxious to support his favourite theory of the derivative character of the Mosaic legislation, compares the Israelites to the modern Bedouins, who have been at war with every dynasty established in Egypt from the days of Amrú to those of Mohammed Ali; but the parallel fails, because these nomades have never been so numerous in Egypt as to menace the security of the government, while the Hebrew population had become so great as to alarm Pharaoh for the ascendancy he had established. This is, indeed, the reason he assigns for their oppression:—"He said unto his people, Behold, the people of the children of Israel are more and mightier than we: come on, let us deal wisely with them; lest they multiply, and it come to pass, that, when there falleth out any war, they join also unto our enemies, and fight against us, and so get them up out of the land." (Exod. i. 9, 10.)

The first labour imposed upon the Israelites was the erection of Pithom and Ramses, which are described as "treasure cities," (מִסְכָּנֹת) *Gnaré Miskenoth*, rendered by the Septuagint *πολεὺς οχυράς*, "fenced cities.") That



Sun-dried bricks in Egypt were manufactured from the fine clay of the bed and banks of the Nile mixed with chopped straw. Such toil under the scorching sun of Egypt must have been naturally very fatal to human life; indeed, we find that the rulers of Egypt, in all ages, have executed their public works at a cost of misery and life without a parallel in any other land. One hundred thousand workmen fell victims to the toil of cutting the canal which Pharaoh Necho opened between the Nile and the Red Sea, and Mohammed Ali worked away twenty thousand lives in completing a canal between the Nile and the Sea of Alexandria. The sacred historian, however, informs us that the more Pharaoh and his officers oppressed the Israelites, "the more they multiplied and grew" (Exod. i. 14); and we find that the cruel oppression of the Fellahs, or modern Egyptian peasants, has not acted as a check to population. M. Michaud's description of these unfortunate men at the present day may be taken as a pretty accurate picture of the condition of the Israelites during their cruel bondage:—

these cities were intended for garrisons rather than stores, is rendered probable by their position on the frontiers, by the direct authority of the Septuagint, and by the use of a similar phrase descriptive of the forts which Solomon erected in Hamath. (2 Chron. viii. 4.) The chief stations of the military caste were in Lower Egypt, and the best troops were stationed on the eastern branch of the Nile, and hence the Pharaoh found little difficulty in assembling a host to pursue the Israelites as soon as he heard of their departure. (Exodus, xiv.) "In Mosaic times," says Heeren, "the military caste first made their appearance in Lower Egypt. The suddenness with which the Pharaoh who then ruled could assemble the army with which he pursued the Israelites in their Exodus, shows distinctly enough that the Egyptian military caste must have had their head-quarters in just the same region in which Herodotus places them." A foreign invader would, of course, pursue the same policy, and have many additional reasons for keeping his troops always on the alert.

The next task imposed on the Israelites was "brick-making," and its severity is thus described:—"They made their lives bitter with hard bondage, in mortar, and in brick, and in all manner of service in the field: all their service, wherein they made them serve, was with rigour." (Exod. i. 14.)

The Fellahs exhibit the sadness of men accustomed to suffer, the timidity and fear of wretches who have no refuge or protection. In vain does the Nile lavishly distribute its treasures, none of them fall to the share of the peasant. In the midst of all the wonders of fertility, the Fellah keeps his eyes fixed upon the ground, as if he lived in an accursed country. There are in Egypt myriads of labourers who reap abundant harvests, and who never eat anything but herbs, linseed cakes, and boiled beans. The celebrated Amrú compared the Egyptians to bees working diligently for the advantage of others, but enjoying no fruit of their toil; and since the days of Amrú the condition of the cultivators of Egypt has undergone but little change. An idea can scarcely be formed of the number of wretched creatures in the villages; every where are seen men almost naked, or covered with rags worse than nudity, countenances furrowed with grief—youth in premature sadness—women in whom misery has effaced the traits of their sex. The traveller in Egypt requires a very varied vocabulary of expressions to describe the intense misery which is presented to him at every fresh step in a new shape. Nevertheless the population continues to increase, for the happy climate of Egypt seems of itself sufficient to support

life, and supply man's prime necessities; the most miserable villages are filled with multitudes of children,—a circumstance seeming to prove that there will be always men born to suffer, and that despotism will never want slaves.—*Correspondance d'Orient*, V. 73.

Into the controversy between Hengstenberg and Bohlen it is neither our business nor our wish to enter; the facts in evidence of the historical veracity of the Pentateuch are of more value than the speculations of either; our purpose is simply to direct the attention of Biblical commentators at home and abroad to the mass of illustration and confirmation of Scriptural history opened to us by the Egyptian monuments, and from this we cannot turn aside to settle the differences between rival theorists, both of whom we believe to be in error. A very different controversy, which we cannot pass over, is opened by the representation of brick-making in Egypt, represented in the accompanying engraving. Rosellini gives us the following explanation of the picture:—"Some of the labourers are employed in transporting the clay in vessels, some in intermingling it with the straw; others are taking the bricks out of the forms, and placing them in rows; still others, with a piece of wood upon their backs and ropes on each side, carry away the bricks already burned or dried. Their dissimilarity to the Egyptians appears at the first view; the complexion, physiognomy, and beard, permit us not to be mistaken in supposing them Hebrews. They wear at the hips the apron which is common among the Egyptians, and there is also represented in use among them a kind of short trousers, after the fashion of the מְכַאֲסִים *Mekausim*, [not 'breeches,' as in our version, but 'swathings,' the Vulgate renders it correctly by 'feminalia']. Among the Hebrews, four Egyptians, very distinguishable by their mien, figure, and colour, are seen; two of them—one sitting and the other standing—carry sticks in their hands, ready to fall upon two other Egyptians, who are here represented, like the Hebrews, engaged in degrading toil; one of them carries on his shoulders a vessel of clay, and the other returning from the transportation of brick exhibits his empty vessel ready for a new load." Rosellini adds, that the tomb on which this picture is found belonged to Rochsere, the general overseer of public works under the fifth dynasty; and, consequently, what was done in the circuit of his operations, wherever performed, would be represented on his tomb at Thebes. Sir Gardner Wilkinson, in his valuable work on the Manners and Customs of the Egyptians (vol. ii. 97), assigns several reasons for doubting that this picture is a direct representation of the bondage of the Israelites, but it is not necessary for us to establish such a fact; it is quite sufficient, for critical purposes, to regard it as a representation of the kind of servitude to which the Hebrews were subjected. As such, let us examine it a little more closely.

There can be no doubt of the severity of the toil both in preparing the moist clay (the "mortar" of our version) and moulding the bricks. We find, in a later day, one of the prophets alluding to the toilsome and dangerous nature of this labour, in his denunciation of Divine vengeance against Nineveh: "Draw the water for the siege; fortify thy strong holds; go unto clay and tread the mortar, make strong the brick-kilns. There shall the fire devour thee; the sword shall cut thee off; it shall eat thee up like the canker-worm." (Nahum, iii. 14, 15.)

The presence of native Egyptians among the labourers is remarkable, and goes far to esta-

lish our theory, that the Pharaoh who oppressed the Israelites belonged to a foreign and intrusive dynasty, for the Egyptian sovereigns made it their boast that they never inflicted upon their natural subjects the same onerous tasks which they imposed on foreign captives. Diodorus Siculus (i. 56) informs us that Sesostris placed on all his public buildings inscriptions stating that no native citizen had been engaged in the servile employment of their erection. We have also in this painting an elucidation of a fact which biblical critics have little noticed, namely, that a number of native Egyptians, weary of the tyranny which they endured, accompanied the children of Israel in the Exodus. "A mixt multitude (עַם רַב עִרְבָּיָה *Ereb Rab*) went up with them." (Exod. xii. 38.) The Hebrew words might more properly be rendered "a great rabble," and the phrase is obviously used to distinguish these voluntary exiles from the genuine Israelites. To their example one of the rebellious murmurings in the Desert is attributed. "And the mixt multitude that was among them fell a lusting: and the children of Israel also wept again, and said, Who shall give us flesh to eat?" (Numbers, xi. 4.) Here the contemptuous phrase מְעַרְבֵי הָאֻשָּׁפִים *Haasphuph*, "a motley mob," is applied to the companions of the Israelites, and we elsewhere find that they were employed in the most menial services. "Ye stand this day all of you before the Lord your God: your captains of your tribes, your elders, and your officers, with all the men of Israel. Your little ones, your wives, and thy stranger that is in thy camp, from the hewer of thy wood unto the drawer of thy water." (Deut. xxix. 10, 11.) The painting throws full light on these passages. "We see upon it," says Hengstenberg, "Egyptians who are placed entirely on an equality with the hated and despised foreigners. What is more natural than that a considerable number of these Egyptians, bound close to their companions in sorrow by their common misery, should leave with them their native land, such now to them only in name."

The use of straw in the manufacture of Egyptian bricks is proved by its being actually found in all the specimens that have hitherto been discovered in Egypt; but another minute circumstance connected with this straw deserves to be noted. When Pharaoh had resolved to increase the severity of the bondage of the Israelites, he commanded his officers no longer to supply them with straw. "And the taskmasters of the people went out, and their officers, and they spake to the people, saying, Thus saith Pharaoh, I will not give you straw. Go ye, get your straw where ye can find it: yet not ought of your work shall be diminished. So the people were scattered abroad throughout all the land of Egypt to gather stubble instead of straw. And the taskmasters hastened them, saying, Fulfil your works, your daily tasks, as when there was straw." (Exod. v. 10—13.) Now had the Egyptian reaping been similar to ours, the tyrant would have enjoined a physical impossibility; but in consequence of water-plants being used for fodder of cattle, straw was not valued in Egypt, and we find that the reapers merely cut off the ears of the corn and left the straw to stand as stubble.

We come now to the circumstances connected with the early history of Moses: "And there went a man of the house of Levi, and took to wife a daughter of Levi. And the woman conceived, and bare a son: and when she saw him that he was a goodly child, she hid him three months. And when she could no longer hide him, she took for him an ark of bulrushes, and daubed it with slime and with pitch, and put the child therein: and she laid it in the flags by

the river's brink." (Exod. ii. 1—3.) The ark of bulrushes (אֲרֹכָה תַבַּת *Thebath gome*) means strictly "a small boat made of the papyrus." For אֲרֹכָה *gome*, means literally, "the thirsty or imbibing plant," which will remind our classical readers of the *bibula papyrus* of Lucan (iv. 136). Pliny mentions the boats that were made of this plant (xiii. 21—26), and Lucan declares that in his day they were used on the Nile.

The bending willows into larks they twine,
Then line the work with skins of slaughter'd kine;
Such are the floats Venetian fishers know,
Where in dull marshes stands the settling Po;
On such to neighbouring Gaul, allur'd by gain,
The bolder Britons cross the swelling main,
Like these, when fruitful Egypt lies aloft,
The Memphian artist builds his reedy boat.—*Pharsal. VII.*

The papyrus boat, in which Moses was exposed, is said to have been "daubed both with slime and with pitch," that is both with mineral and vegetable substances of a bituminous nature, to serve as caulking. A mineral tar, frequently used for this purpose, is produced on the Red Sea, whence it was anciently transported in large quantities to Egypt. It is remarkable for its antiseptic qualities, and has been successfully used in the preparation of mummies. A human hand preserved in this substance may be seen in the Museum of the Royal Asiatic Society; it is so very perfect, that the shape of the nails is clearly discernible.

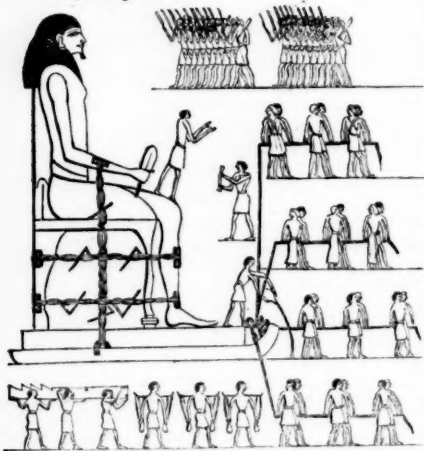
We have already seen that the aquatic plants of the Nile grew so high as to afford concealment to fowlers and trappers. In the clumps of such aquatic plants it was easy for his mother to hide Moses, and for Miriam to conceal herself while she waited the issue.

The discovery of the child is thus related: "The daughter of Pharaoh came down to wash herself at the river: and her maidens walked along by the river's side; and when she saw the ark among the flags, she sent her maid to fetch it. And when she had opened it, she saw the child: and, behold, the babe wept. And she had compassion on him, and said, This is one of the Hebrews' children." (Exod. ii. 5, 6.) We have already noticed that women were less restrained in Egypt than in any other part of the East, as the fact here recorded very clearly intimates; the princess went to bathe in the river on account of the peculiar sacredness of the waters of the Nile, but private baths were used in Egypt, and a bathing scene is given in Sir G. Wilkinson's great work (iii. 389). Into the many questions connected with the miraculous portions of the Mosaic history it is not our purpose to enter. Their discussion would lead us far away from the Egyptian monuments. There are, however, some circumstances connected with the Exodus, which have been very often misrepresented, which require elucidation, and not the least important of these is the remarkable injunction given to Moses: "Speak now in the ears of the people, and let every man borrow of his neighbour, and every woman of her neighbour, jewels of silver, and jewels of gold. And the Lord gave the people favour in the sight of the Egyptians. Moreover the man Moses was very great in the land of Egypt, in the sight of Pharaoh's servants, and in the sight of the people." (Exod. xi. 2, 3.) Now the Hebrew word rendered "borrow," (שָׁאָל *Shaal*) properly signifies "to ask or demand," and "jewels of silver, and jewels of gold," that is, *bangles* (or ring-money), are even now used instead of money in the East. Hence this transaction may be fairly interpreted as a demand made by the Israelites for the money they had earned by their labour, which the Egyptians would not have paid if advantage had not been taken of their momentary panic.

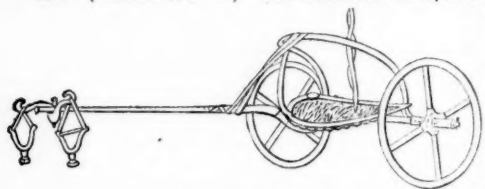
The mention of "the mixed multitude," which accompanied the Israelites, and which became "hewers of wood and drawers of water,"

* A well-informed Correspondent is of opinion that we have already done injustice to Bohlen. If so, we are sorry for it. We formed our opinion from the statement of the pressed facts adduced by Dr. Hengstenberg.

as already mentioned, is illustrated by our finding that the superior castes of the Egyptians kept themselves aloof from those who were employed in servile and laborious occupations. In the accompanying representation of a colossal statue, drawn on a kind of sledge to its destination, the distinction between the higher classes who form the escort, and the labourers who draw the statue is indicated by physiognomy, dress, and posture.

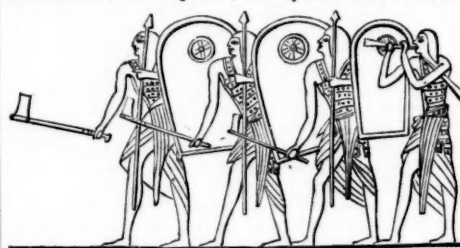


We have already mentioned that the historical fact of the greater part of the Egyptian army being stationed on the frontier, is a strong confirmation of the scriptural account of the speed with which Pharaoh assembled a sufficient force to pursue the fugitive Israelites. Some other circumstances connected with the narrative of this pursuit deserve attention. The first and principal passage describing the pursuing army is as follows: "It was told the king of Egypt that the people fled: and the heart of Pharaoh and of his servants was turned against the people, and they said, Why have we done this, that we have let Israel go from serving us? And he made ready his chariot, and took his people with him: and he took six hundred chosen chariots, and all the chariots of Egypt, and captains over every one of them. And the Lord hardened the heart of Pharaoh king of Egypt, and he pursued after the children of Israel: and the children of Israel went out with an high hand. But the Egyptians pursued after them, all the horses and chariots of Pharaoh, and his horsemen, and his army, and overtook them encamping by the sea." (Exod. xiv. 5-9.) The framework and



wheels of the Egyptian chariots were cast in bronze or brass, and the chariots themselves were of such light and simple construction, that they could easily be got ready in case of an emergency. As in the Homeric so in the Egyptian armies, each chariot was drawn by two horses and contained two persons, the charioteer and the warrior, the latter of whom is called "captain" in our version. It deserves to be remarked that neither cavalry nor infantry are here mentioned, for the "horsemen" are clearly the chariot-riders, as appears from the subsequent prediction of Jehovah—"I will get me honour upon Pharaoh, and upon all his host,

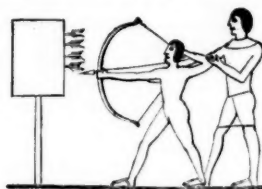
upon his chariots, and upon his horsemen. And the Egyptians shall know that I am the Lord, when I have gotten me honour upon Pharaoh, upon his chariots, and upon his horsemen."—(Exod. xiv. 17-18.) And again, in verse 23, the enumeration of the constituent parts of Pharaoh's host names "horses, chariots, and riders," and as this is intended to be specific, we may be sure that



could not have been time to bring these up to pursue the Israelites, and we may therefore dismiss the statement of Josephus, that two hundred thousand footmen accompanied the Pharaoh, as a pure invention. Even the archers, usually reckoned among the light troops, must be removed from that category amongst the Egyptians, for their bows were of such length and weight, that it required a considerable effort to string them. Of them, as of our English yeomen, it could be truly said—

Each man a six-foot bow could bend,
And far a cloth-yard arrow send.

In consequence of the difficulty of wielding so heavy a bow, we find that archery was made part of the education of an Egyptian youth, and hence, when Hagar, after her expulsion by Abraham, resolved to train her son Ishmael



in the habits of Egypt, his mother's native land, we find that he paid such particular attention to the use of the bow, as to be distinguished by the name of "archer." The prophet Jeremiah (xlv. 9) enumerates "the Luddim that handle and bend the bow" among the allies of the Egyptians at the battle of Carchemish. Now when we compare the biblical account of the Exodus with the narrative of Josephus, we find the former consistent with all that the monuments disclose of the military organization of Egypt, with historical probabilities, and with the whole course of the preceding narrative, while the exaggerated statements of Josephus are irreconcilable to any of the three tests.

But if the Pharaoh pursued with his chariots only, it may be asked, whence arose the terror of the Israelites? The answer is obvious: the Israelites could have had no supply of weapons adequate to their crisis; they were encumbered with their wives, their children, and "the mixed multitude," and if, as we have at least shown to be probable, the pursuers belonged to a race of conquerors, there would have been the same dread of their prowess which the Gauls and Italians exhibited when they fled before inferior numbers of the Goths and Franks.

the chariot warriors, the most important of all, would have been expressly mentioned, had they not been designated by the general term "riders" or "horsemen." From the monuments we find that the Egyptians rarely employed what we call "horsemen," or "cavalry," in their battles, but there is reason to believe, that they were sometimes used as expresses or videttes.

The sacred historian distinguishes "the chosen chariots" which formed the king's body-guards from "chariots of Egypt." Both the monuments and the Greek historians attest the existence of household troops in Egypt distinct from the regular army, and thus confirm the accuracy of the sacred writer.

The omission of infantry is accounted for by the fact, that the foot-soldiers of the Egyptians were all heavy-armed, and, as we have already mentioned, usually raised by conscription. There

The circumstances of the destruction of the pursuing host are very briefly narrated, so that there is room left for much ingenious speculation as to the peculiar agency employed in this miraculous destruction. One fact mentioned

in the triumphal hymn of Moses, deserves remark; it is said "They sank as lead in the mighty waters," and such certainly must have been the fate of the chariot-warriors, encumbered as they were with heavy coats of mail, which must have effectually prevented their escape by swimming. These coats of mail were usually formed of a kind of net-work, in the manufacture of which the Egyptians were so celebrated, that Isaiah (xix. 9) reckons "net-works" among the most important branches of Egyptian industry. Scales of metal were fastened on the net-work, and the whole was then very similar to the "shirt of mail" worn in the middle ages.

And here we may be permitted to mention, that this description of the coat-of-mail elucidates a passage in another part of Scripture, which seems to have perplexed most translators and commentators. The young Amalekite, describing Saul's death to David, says, "He said unto me again, Stand, I pray thee, upon me, and slay me: for anguish is come upon me, because my life is yet whole in me." (II. Sam. i. 9.) Now the words rendered "anguish has come upon me," signify literally "this net (שֶׁבֶטֶץ *Shebetz*) has entangled me." In other parts of Scripture, we find שֶׁבֶטֶץ *Shebetz* used to signify a dress of net-work ornamented like a coat-of-mail. Thus Solomon, describing the dress of Pharaoh's daughter, says—

All glorious is the king's daughter inwardly,
Her net-work (שֶׁבֶטֶץ *Shebetz*) is of wrought gold.—(Psalm xlv. 13.)

In its verbal form the same verb is used (Exod. xxviii. 39) to express embroidering with chequered work on a white ground; and also (Exod. xxviii. 20) the setting of precious stones. Now, though "entanglement in a net" is frequently used as a metaphor for anguish and terror in Scripture, yet the simple and literal construction of the passage, that Saul was entangled in the net-work of his coat-of-mail, is most in accordance with the context; and it must be further remarked, that we have no other instance of שֶׁבֶטֶץ *Shebetz* being used metaphorically by the sacred writers, though it is a word of frequent occurrence.

After the Egyptians had perished, Moses composed a triumphal ode on the deliverance of the Israelites, which we find to have been sung



by the choirs of the Israelite women, who accompanied their voices with timbrels, and kept time with their steps in a solemn dance. "Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women after her went out with timbrels and with dances, And Miriam answered them and said, Sing ye to the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea."—(Exod. xv. 20, 21.)

We give from the monuments the delineation of a similar scene, and with it we conclude our illustrations of the scriptural narrative of the Exodus.

A New Spirit of the Age. Edited by R. H. Horne, author of 'Orion.'

[Second Notice.]

On opening the second volume, the reader will at once find something to arrest attention in the striking portrait of Mr. Tennyson, after one of Mr. Laurence's clever drawings. It is the head of a poet, poetically rendered; and Mr. Horne must excuse us if we esteem it a more satisfactory comment on the writings of the author of 'Locksley Hall' and 'Erewhon' than the one-and-thirty pages of analysis and criticism here given, which are vague and feeble. In discussing the poets of the age, the editor and his friends move in fetters—speak too largely from the promptings of their own sympathies, and too little in accordance with the canons of the art, which, dispute as men may about classicism and romanticism, the passionate and the contemplative schools, are essentially immutable. This remark applies, also, to the chapters on Mr. Marston and Mr. Browning, and the one strangely uniting Mrs. Norton and Miss Barrett! Then we have to regret, that some of the peculiar excellencies of the latter lady are not so much as touched on.

No writer on Miss Barrett's genius should have failed to award high honour to the Romaunt of 'Margret,' or done such scanty justice to the rare lyrical sweetness of some of her measures, as 'The Deserted Garden.' Her deep and quaint learning, her tendency and taste for mystical contemplation, are obvious beyond mistake; but of her merits as an artist, the public has not yet a sufficient relish. Let us now rob the book of three pages of plain prose, concerning one who, perhaps, among all his contemporaries, is the furthest from the transcendentalists:—

"Thomas Babington Macaulay is the son of Zachary Macaulay, well known as the friend of Wilberforce, and, though himself an African merchant, one of the most ardent abolitionists of slavery." In 1818, T. B. Macaulay became a member of Trinity College, Cambridge, where he took his Bachelor's degree in 1822. He distinguished himself as a student, having obtained a scholarship, twice gained the Chancellor's medal for English verse, and also gained the second Craven Scholarship, the highest honour in classics which the University confers. Owing to his dislike of mathematics, he did not compete for honours at graduation, but nevertheless he obtained a Fellowship at the October competition open to graduates of Trinity, which he appears to have resigned before his subsequent departure for India. He devoted much of his time to the 'Union' debating Society, where he was reckoned an eloquent speaker. Mr. Macaulay studied at Lincoln's Inn, and was called to the bar in 1826. In the same year his 'Essay on Milton' appeared in the 'Edinburgh Review'; and out of Lord (then Mr.) Jeffrey's admiration of that paper, arose an intimate friendship. Macaulay, visiting Scotland soon afterwards, went the circuit with Mr. Jeffrey. His connection with the 'Edinburgh Review' has continued at intervals ever since. By the Whig administration Mr. Macaulay was appointed Commissioner of Bankrupts. He commenced his parliamentary career about



the same period, as member for Colne, in the Reform Parliament of 1832, and again for Leeds in 1834, at which time he was secretary to the India Board. His seat was, however, soon relinquished, for in the same year he was appointed member of the Supreme Council in Calcutta, under the East India Company's new charter. Arriving in Calcutta, in September, 1834, Mr. Macaulay shortly assumed an important trust in addition to his seat at the Council. At the request of the Governor General, Lord William Bentinck, he became President of the commission of five, appointed to frame a penal code for India; and the principal provisions of this code have been attributed to him. One of its enactments, in particular, was so unpopular among the English inhabitants, as to receive the appellation of the 'Black Act.' It abolished the right of appeal from the Local Courts to the Supreme Court at the Presidency, hitherto exclusively enjoyed by Europeans, and put them on the same footing with natives, giving to both an equal right of appeal to the highest Provincial Courts. Inconvenience and delay of justice had been caused by the original practice, even when India was closed against Europeans in general, but such practice was obviously incompatible with the rights and property of the natives under the new system of opening the country to general resort. This measure of equal justice, however, exposed Mr. Macaulay, to whom it was universally attributed, to outrageous personal attacks in letters, pamphlets, and at public meetings. The various reforms and changes instituted by Lord W. Bentinck and Lord Auckland, were advocated in general by Mr. Macaulay. He returned to England in 1838. Mr. Macaulay was elected member for Edinburgh, on the liberal interest, in 1839; and being appointed Secretary at War, he was re-elected the following year, and again at the general election in 1841. No review of his political career is here intended; although in relation to literature, it should be mentioned that he opposed Mr. Serjeant Talfourd's Copyright Bill, and was the principal agent in defeating it. As a public speaker, he usually displays extensive information, close reasoning, and eloquence; and has recently bid fair to rival the greatest names among our English orators. His conversation in private is equally brilliant and instructive."

The chapter immediately following this, on Messrs. Hook and Hood, is one of the flimsiest in the volume. The "salmons in both" would justify their being paralleled, are the initials of their monosyllabic names—the one being all prose, the other all "of poetry compact"—the one in society quick, clever, and volatile, the other quaint and silent: "silver" and "golden"—to adopt Mr. Carlyle's classification—with a vengeance! Next come Miss Martineau and Mrs. Jameson, yoked together in right of their energetic sympathies for the anomalous position of woman in society. Here, in truth, was a fine text for a chapter essential to our contemporary history, which, glancing back to the days of Mrs. Macaulay or Mary Wolstonecraft, might have profitably shown how far men have since advanced in their recognition of female rights. But such a chapter would have claimed a wider range of illustrations. We have but one or two phases, at most, of the talent of each elected lady.

The next article is written with greater gusto, being devoted to "Sheridan Knowles and William Macready," or—to speak plainly to the reader beyond the coterie—to the consideration of acted and unacted Drama, *versus* Manager. This cause was sure, under the present auspices,

to be argued eagerly. We believe that Mr. Horne has strained every nerve to put away personality from its discussion; but is not the strain evident in the following characters, which we give *cum grano, &c.*, for the benefit of the curious, and as one of the best pieces of writing in the book?—

"Mr. Macready's character (we deal only with such elements of it as are directly or indirectly of public influence) is made up of stronger opposites than is usual, however common those antagonisms are in forcible characters. He has great energies of action, and a morbid will. He has a limited imagination, with a large ambition. His imagination is slow and dull of vision, but quick and sensitive to feel. It, therefore, continually misleads him beyond retreat. For this reason, his hasty judgments are always wrong, and his slow judgments futile from exhausted impulses. * * Mr. Macready takes no advice but that which backs his own opinion. His constant errors in judgment show that they proceed from the same man. His spirit is a hot-headed steed, capable of leaping great conclusions; but he wants faith in those things, and in himself, which would enable him to succeed greatly; and when he does leap, he makes up for a long arrear of doubts by wilfulness, and 'falls on the other side.' He has genial feelings, but a morbid fancy which troubles them. It pains him to laugh. His temperament is impetuous, his hopes dreary, his purposes high-minded, his opinions conflicting, and 'his luck against him,' with his own assistance. He boldly incurred the odium of allowing Anti-Corn-law meetings in Covent Garden, besides giving an arm-sweeping slash at recent taxations in a farewell address; and he made a speech to the poor Duke of Cambridge, on receiving a 'testimonial' at which all his best friends blushed, and he himself, before the farce was concluded, which had cost so much pains to get up, wished a large trap-door would unbolt itself beneath his feet. As a patron of modern dramatic literature, he has been totally mistaken by others, and the less he ever attempts of this kind in future, the better for all parties. As a supporter of the Shakspearean drama, and all the fine old 'stock pieces,' he has not been encouraged according to his deserts; and, with all his faults, the want of sufficient patronage in his own country, is discreditable to the age. Few men ever had the sympathies of the public more completely in their power than Sheridan Knowles. Scarcely any imprudence or deficiency that he could be guilty of, in a new play, would cause the audience to damn it, though they might not go again to see it. With Macready the case is different. He always has enemies in the 'house,' and a large party, or parties, against him out of the 'house.' Some for one thing, some for another, abstract or personal, private or public. Strong and unfailing friends he also has, and they form a party, though comparatively a small one, and rapidly decreasing. Like all very anxious men, Mr. Macready, besides his bad judgment, is unlucky; and Mr. Knowles, like all careless men, is usually in good luck, notwithstanding his equal deficiency in judgment. The one 'darkens adverse' at all critical strictures, the other calls every critic he meets 'my dear boy.' * * Both have now been before the public these twenty-five or thirty years, and have well earned the estimation they have obtained. Mr. Knowles commenced his career as an actor, but has some time since abandoned it. He is still in vigorous life, and full of excellent spirits—poetical, convivial, and Hibernian. In private he is a prodigious favourite with all who know him; frank, burly, smiling, off-hand, voluble, and saying whatever comes uppermost; with a large heart beating under a great, broad, and deep chest, not easily accessible to care or trouble, but constitutionally jovial and happy. Mr. Macready, in private, is good-natured, easy, unaffected, without the least attempt at display, extremely gentleman-like, habitually grave, and constitutionally saturnine. His smile is melancholy, and his expression is occasionally of great kindness. He speaks little; with frequent hesitation, but well; with good sense, and enlarged and benevolent sympathies, moral and political. His views of art are confused between the real and ideal. Mr. Knowles occasionally delivers lectures on the Drama, which are conspicuous for no philosophy or art, and an abundance of good humour, and the warmest admiration of his favourite authors."

More carelessly thrown off, less graphic, and

less minute as a resemblance, but still smart, is the following vignette of Sir Edward Bulwer. We add the word or two on the propensities of other authors, for the benefit of all such as deal with the Sphinx:—

"Now, it may be the fact, that nothing would convey so complete a conviction to the mind of Sir Lytton of his own genius and general talents, and so perfect a sensation of inward satisfaction and happiness, as to be seated at a table—say in the character of an ambassador—with his fingers covered with dazzling rings, and his feet delightfully pinched in a pair of looking-glass boots with Mother-Shipton heels, while he held a conversation with two diplomatic foreigners of distinction, from different courts, each in his own language; took up the thread of an argument with a philosopher on his right; put in every now and then a capital repartee to the last remark of a wit at his left elbow, while at every moment's pause he continued three letters lying before him—one to the Minister of State for the Home Department, one to a friend (inclosing a postscript for his tailor), and one on love, containing some exquisite jokes in French and Italian on the Platonic Republic—and all those conversations, and arguments, and repartees, and writings, continuing at the same time—each being fed from the same fount with enough to last till the turn came round. And finally, that he should discover the drift of one diplomatist, talk over the other to his views, confute the philosopher, silence the court wit, convey the most important information to the English Premier, give his friend all the advice he asked, and something far more subtle besides (together with the clearest directions and fractional measurements in the postscript), and that the love-letter should not only answer every possible purpose of kindness, delight, amusement, and admiration, but should, by a turn of the wrist, be easily convertible into an exquisite chapter for a future novel. But where is the great mischief of any private fancies of this kind, which, moreover, have some foundation in an undoubted versatility and general accomplishments? Even in the matter of external daintiness, a great deal too much fuss is made about it, and many ill-natured remarks vented, as if no other eminent man had a private hobby. If the private hobbies of the majority of our leading minds, and well-known men of genius were displayed, the eyes of the Public would open to the largest circle, and its mouth become pantomimic. One great author has a fancy for conjuring tricks, which he performs, 'in a small circle,' to admiration; another would play at battledore and shuttle-cock till he dropped; another or two (say a dozen) prefer a *ballet* to any other work of art; one likes to be a tavern-king, and to be placed in 'the chair'; another prefers to sit on a wooden bench round the fire of a hedge alehouse, and keep all the snock-frocks in a roar; two or three are amateur mesmerists, and practise 'the passes' with prodigious satisfaction; one poet likes to walk in a high wind and a pelting rain, without his hat, and repeating his verses aloud; another smokes during half the day, and perhaps half the night, with his feet upon the fender, and puffing the cloud up the chimney; another sits rolled up in a bear's-skin, and as soon as he has got 'the idea,' he rushes out to write it down; another has a fancy for playing all sorts of musical instruments, and could not be left alone in a room with organ, bagpipe, or bassoon, but in a few minutes a symphony would begin to vibrate through the wall;—and if so much is thought of an over-attention to a man's bodily outside, what should be said of those who—as one would fill a tub—pour or cram into the bodily *inside* so much that is not harmless, but injures health, and with it injures the powers of the mind, and the moral feelings, besides shortening the duration of life. We should look into ourselves, and be tolerant."

As we have become personal and "pencil-ing," we will eke out our gallery by one little scene more, which discloses to us two other men of genius, and the diversity of their manner of hoping:—

"Leigh Hunt and Carlyle were once present among a small party of equally well-known men. It chanced that the conversation rested with these two—both first-rate talkers—and the others sat well pleased to listen. Leigh Hunt had said something about the Islands of the Blest, or El Dorado, or the Millennium, and was flowing on in his bright and hopeful way, when Car-

lyle dropt some heavy tree-trunk across Hunt's pleasant stream, and banked it up with philosophical doubts and objections at every interval of the speaker's joyous progress. But the unmitigated Hunt never ceased his overflowing anticipations, nor the saturnine Carlyle his infinite demurs to those finite flourishes. The listeners laughed and applauded by turns; and had now fairly pitted them against each other, as the philosopher of Hopefulness and that of the Unhopeful. The contest continued with all that ready wit and philosophy, that mixture of pleasantry and profundity, that extensive knowledge of books and character, with their ready application in argument or illustration, and that perfect ease and good-nature, which distinguish each of these men. The opponents were so well matched that it was quite clear the contest would never come to an end. But the night was far advanced, and the party broke up. They all sallied forth; and leaving the close room, the candles and the arguments behind them, suddenly found themselves in presence of a most brilliant star-light night. They all looked up. 'Now,' thought Hunt, 'Carlyle's done for!—he can have no answer to that!' 'There!' shouted Hunt, 'look up there! look at that glorious harmony, that sings with infinite voices an eternal song of hope in the soul of man.' Carlyle looked up. They all remained silent to hear what he would say. They began to think he was silenced at last—he was a mortal man. But out of that silence came a few low-toned words, in a broad Scotch accent. And who, on earth, could have anticipated what the voice said? 'Eh! it's a sad sight!'—Hunt sat down on a stone step. They all laughed;—then looked very thoughtful."

Enough of this gossip. There remain still an essay on Mrs. Shelley, a feeble flagellation of Mr. Ainsworth, a piece of dreary pleasantry directed against Mr. Robert Montgomery, and an estimate of the poetical powers of Mr. Henry Taylor, and the author of 'Festus.' Interleaved—*interchaptered*, to coin a word on the authority of "The Doctor"—and the rest re-written and seasoned with anecdote by every man according to his own liking and opportunities, this 'New Spirit of the Age' might become a library book. As it is, its day must end with the circulating libraries, as not the least pleasant *ephemeron* of the season.

Palm Leaves: a Volume of Poems. By R. M. Milnes, Esq. M.P. Moxon.

THIS may be described as an attempt to instruct the Western world in the Oriental modes of feeling and thinking, by means of poems written in the Oriental spirit—an attempt, not without its significance or its utility, to infuse Eastern thought into Western civilization. Hitherto there have been three ways of obtaining a knowledge of the East: 1st, Travelling—but this needs time and money; 2nd, Oriental literature—but then few persons know anything of the Oriental languages, and nobody likes translations (we except, of course, the Arabian Nights); 3rd, Books of travels and dissertations on Oriental subjects; but to digest such works into anything nutritive is a power which few minds possess. Goethe, in his 'West-Oestlicher Divan,' founded a fourth way, that of writing poems in the Eastern spirit. Mr. Milnes here attempts the same thing. In this case, the poet, holding on by some rope or other—these same dissertations or books of travel, for instance,—swings himself into the Eastern world, and stays long enough in its atmosphere to acquire the faculty of Eastern thought and feeling,—that is, the faculty of Oriental writing; and his little volume of poems will, perhaps, do as much in the way of instruction, as many ponderous dissertations. We are glad, therefore, that instead of publishing a 'Tour through Egypt and the Levant in 1842-43,' Mr. Milnes has given us these few crystal-recollections of what he thought and felt by the way. Two verses prefixed to the book announce its drift and justification:—

Eastward roll the orbs of heaven,
Westward tend the thoughts of men;
Let the poet, nature driven,
Wander eastward now and then.
There the calm of life comparing
With his Europe's busy fate;
Let him gladly homeward faring,
Learn to labour and to wait.

Still it is not concealed, that Mr. Milnes has a kinder feeling upon his subject, than a mere anxiety to show its importance and interest. It is evident that there lies at the bottom of his mind, or heart, a sort of respect for the old religions, and the Eastern forms of piety,—not of course that he thinks them less false than others do, but that he considers them as powerful moral agencies over millions of human beings—as fragments of truth; and perhaps, when not speaking oratorically, he would, instead of calling them the False Religions, prefer calling them the Inferior Religions. Thus, in the poem, 'The Burden of Egypt,' when speculating whether, if the priests of ancient Egypt were to burst their spicy cerements and walk abroad, they would be more likely to smile or to weep at what they would see in modern Egypt, he says,

If that Religion were a subtle wit
Dominion over feeble minds to keep,
If 'twere, in truth, a mime, they well might smile;
But if 'twere Truth itself, they well might weep;
And why not truth itself? truth not less deep
For being fragmentary—though a gleam,
Not less a portion of the fires that steep
Mankind's brute matter in the heavenly stream,
And lead to waking life through many modes of dream.

So also in the verses to Delphi—

Desolate Delphi! pure Castalian spring!
Hear me avow that I am not as they—
Who deem that all about you ministering
Were base impostors, and mankind their prey:
That the high names they seem to love and laud
Were but the tools their paltry trade to ply;
This pomp of Faith a mere gigantic fraud,
The apparatus of a mighty lie!

Let those that will believe it: I, for one,
Cannot thus read the history of my kind;
Remembering all this little Greece has done
To raise the universal human mind.

We detect, at the bottom of this, a sort of conviction that Heaven shoots inspirations through great minds in a state of emotion or agitation—a habit, in fact, of regarding Genius and Inspiration as in some degree allied. Of course, it would not be doing justice to Mr. Milnes to infer the state of his mind, his peculiarities of thought, his convictions, from a mere attempt at Orientalizing; still we should not, probably, be far wrong in making a pretty large inference as to its precise character, not only from the fact of his having selected such subjects, but also from his being so evidently at home in the element of Oriental feeling. If so, we should describe Mr. Milnes's genius as meditative, mystic, theologico-metaphysical, and delighting in abstractions. Now we cannot conceive a more splendid thing than an intelligence of great practical energy, to whom, at the same time, these abstractions presented familiar ideas. How such a man would work, driven on by the thoughts of space and time! what preternatural things he would do, habituated as he would be, by his high contemplations, to conceive of his own life as but the neck of a great hour-glass, through which the sands were pouring out of the bulb of the Past into the bulb of the Future. But Mr. Milnes is deficient in that very force. His poems want those flashing, cleaving, bolt-like passages, that earnestness and heart, if we may so say, with which only these Oriental notions would become living impulsive realities, nobly operative. All here is calm, equable, and placid. There is no re-iterating, no impressing, no toiling in behalf of his thoughts—it is all a dreamy vision. In one sense, it may not be just to find fault with Mr. Milnes for being Mr. Milnes; in another sense, however, it is just, and all fault-finding consists in blaming a man for being himself.

As a mere attempt at Oriental writing, Mr. Milnes's book is perhaps successful. His sympathy with the Oriental mode of thinking appears throughout. It is this, for instance, that makes him re-moralize that much be-versed subject, 'The Moth and the Taper.' In the old versions of the incident, the moth, wheeling round the taper, is the giddy youth wheeling round Pleasure, &c. But in Mr. Milnes's version, the moth is the soul of man parted from the Eternal Presence, wheeling round and round the Light, to disappear and be lost in which is not death, but the consummation of being:—

As the loved one to the lover,
As a treasure, once your own,
That you might some way recover,
Seems to him that fiery cone.
Round he whirls with pleasure tingling—
Shrinks aghast—returns again—
Ever wildly intermingling
Deep delight and burning pain.
Highest nature wills the capture,
"Light to light," the instinct cries,
And, in agonizing rapture,
Falls the moth, and bravely dies!
Think not what thou art, Believer;
Think but what thou mayst become;
For the world is thy deceiver,
And the light thy only home!

As specimens of the general contents of the volume, we shall give a few extracts: and, first, an Arabic legend:—

The Infancy of Mohammed.

An Arab nurse, that held in arms a sleeping Arab child,
Had wandered from the parents' tents some way into the wild;
She knew that all was friendly round, she had no cause to fear,
Although the rocks strange figures made and night was threatening near,
Yet something kin to dread she felt, when sudden met her sight
Two forms of noble maintenance and beautifully bright;
Their robes were dyed in sunset hues, their faces shone on high,
As Sirius or Canopus shine in purest summer sky.
Straight up to her without a word they walked, yet in their gaze
Was greeting, that with subtle charm might temper her amaze.
One, with a mother's gentleness, then took the slumbering child,
That breathed as in a happy dream, and delicately smiled,
Passed a gold knife across its breast, that opened without pain,
Took out its little beating heart—all pure but one black stain.
Amid the ruddy founts of life in foul stagnation lay
That thick black stain, like cancerous ill, that eats the flesh away,
The other form then placed the heart on his white open hand,
And poured on it a magic flood, no evil could withstand;
And by degrees the deep disease beneath the wondrous cure
Vanished, and that one mortal heart became entirely pure.
With earnest care they laid it back within the infant's breast,
Closed up the gaping wound, and gave the blessing of the best;
Imprinting each a burning kiss upon its even brow,
And placed it in the nurse's arms, and passed she knew not how.
Thus was Mohammed's flesh born heart made clean from Adam's sin,
Thus in the Prophet's life did God his work of grace begin.

Here we have a poetical theory of the origin of Egyptian architecture:—

Twould seem as if some people that had held
Their pristine seat in lands of stony hill,
Once from their ancient boundaries outswelled,
And took these vales to conquer and to till;
So, where the memory and tradition still
Of temples out in living rocks remains,
This one idea the artists' breasts might fill,
Who built amid the Nile's alluvial plains,
First to erect the Rocks and then work out the Fanes.

Our last extract is a nondescript little thing from Goethe's 'West-Oestlicher Divan,' the few translations from which in Mr. Milnes's book, it is not disparaging Mr. Milnes's own efforts to say, make not the least attractive part of it.

I was weeping at midnight,
For the loss of my delight,
When the spirits floated near me,
And I blushed that they should hear me:
"Spirits of the Night!" I cried,
"That were wont to pass beside,
And admire me calmly sleeping,
Now you find me madly weeping;
Knew ye only that I miss,
Ye'd not think me worse for this."

But the spirits of the Night,
With their faces long and white,
Floated by—nor cared a jot
Whether I were a fool or not.

One of the effects of Mr. Milnes's book is to suggest the question, how much of Orientalism would fit in with Western thought, and in what modes of thinking the two would be irreconcilable. It is well known, for instance, that the foundation-idea of Mohammedanism is the unity of God. "There is one God, and Mohammed is his Prophet," is the Mohammedan confession of Faith. The great doctrine of the Kur'an is, that the Religion of the one true God has been enforced and re-enforced upon the world by an immense number of prophets and inspired men, succeeding each other at short intervals from Adam downwards. From this description of Mohammedanism, it will be evident that there must often occur in the mind of a Mohammedan thoughts, ideas, and sentiments, which a Christian would not only admire for their beauty, but even accept as truths. Many significant Oriental phrases, by merely changing the word *Allah* into *God*, and similar terms into their Western equivalents, will cease to be foreign looking, and become pieces of powerful moral writing. Nay, there are certain Oriental modes of thinking, the naturalizing of which in the West would be a moral benefit. And speaking of the effect of changing the word *Allah* into *God*, in doing away all that is Oriental looking in certain Oriental phrases, we may remark the circumstance of there being so few names in common use among us for the Supreme Being. The word *God*, which is and ever must be the common one, has, by frequency of use, lost its etymological signification, and become a mere arbitrary symbol. Other names, however, such as *Lord*, *Almighty*, *Eternal*, &c., carry with them into the minds of a hearer peculiar meanings, rendering them severally suitable for different moral effects. Now it seems desirable that we should select from a larger list of synonyms for the Supreme Being, so that, according as it were, the idea of Power, Originating, Governing, or Destroying, or the idea of Infinity, or Eternity, or Justice, or Infinite Love, that might be considered appropriate to the intended moral effect, a corresponding name might be at hand for conveying it home. Even poor wretched Mohammedanism recognizes certain effective aspects of the Divine character, more than we are in the habit of doing. The use of certain of these names would have a moral effect,—that one, for instance, which possessed the soul of Bishop Butler, "the Moral Governor of the Universe."

Letters from America. By J. R. Godley.

[Second Notice.]

THE second volume of this work differs materially from the first. It exhibits some changes in the writer's mood, and, consequently, in his views; but it at the same time explains more of his own bias of mind, and the principles of judgment which directed him in his conclusions on American manners and character. Mr. Godley has strong religious feelings, and his tendencies incline to what he calls "the Catholic movement now in progress among ourselves," and he is disposed to give it credit for "promoting zeal and earnestness, as well as orthodoxy, in the American church." From this point of view he contemplates the religious aspects of the American character. The state of the Church, however, in America, does not always afflict him to the same degree, or in the same manner; but still, where he receives comfort in this direction, it is because of the hopes he conceives, "that it is not yet too late for the Church to recover her lost ground, and occupy her proper position," and his perception of

"evident proofs of increased efficiency in the clergy, consequent," as he believes, "upon the increase of true Church principles, which has taken place within the last few years." How does Mr. Godley reconcile this with the statement which he makes regarding Canadian education, that "there is not the least chance that government will make the Church the means of educating the people"? He adds, besides, "as secular education will take care of itself where it is wanted, I look to the various schemes of state education without much hope or interest." A subsequent passage, however, shows that he does take a deep interest in the subject:—

"Mr. F. to whom I had brought letters from home and from Boston, has taken me to see the 'central high school' of Philadelphia, an institution of a peculiar kind. It is a free school, and meant to finish the course of education begun at the primary and grammar schools; admission to it constituting a prize for the cleverest and best-conducted boys. Thirty thousand children are in course of education at the inferior seminaries in Philadelphia, and about 350 at the high school. Boys are admitted at the age of twelve, and remain four years, during which time they are taught 'everything and something else': mathematics of every sort, chemistry, natural philosophy, comparative anatomy, French, Spanish,—in short, all the physical sciences and modern languages. The institution is very costly, and well conducted. The professors, who are numerous, receive large salaries, and are, I should think, well qualified for their situations: but the whole principle of the system is, in my opinion, radically wrong; I cannot look upon it in any other light than as an elaborate piece of quackery. Theology is of course excluded, and consequently, to a great extent, ethics and metaphysics, which can hardly be separated from it; and the classics, in conformity with the universal prejudice which exists against the study of them in this country, are also much neglected. Thus the most effectual method of refining the taste and disciplining the mind is disregarded, while the preponderating attention paid to physical science tends to fix the mind (already too prone to it) exclusively upon the visible, the material, the 'useful.' * * It cannot be denied that the practical irreligion of modern times, as compared with the days of the crusades, and ordeals, and cathedral building (of course I only speak of these as symptoms, not as universally desirable results, of faith), is very remarkable; and not the least striking symptom of it is the preference and precedence which is every day more and more given to physical science. An American metaphysician would be a sort of contradiction in terms."

This notion of not meeting with an American metaphysician, seems to us, who have Mr. Emerson's Essays and other products of the Boston transcendentalists before us, not a little strange. But such instances show how far theory and prejudice will unconsciously mislead even a sincere intellect. We wonder, however, at finding this error in Mr. Godley's book, as we should have supposed that a sympathy of tastes would have led him to make acquaintance with the school alluded to, since we find, by a note to this very extract, and in many other places, that he is himself a student of German philosophy, though opposed to its results, writing in learned phrase of "pantheism" and "gnosticism," and "exaggerated Romanism," and of many other *isms*, not excepting "Buddhism." But we suspect that the respectable introductions with which he went armed to America, were all to very orthodox families, and that therefore his acquaintance was rather with a class than with the people—a consideration which much lessens the value of his book.

It is but fair, however, to state that Mr. Godley recognizes the religious spirit wherever it is to be found, and is of opinion that "revivals," and such things, however extravagant, are beneficial. They are, indeed, beneath the dignity of a regular clerical order, but are proper to enthusiastic temperaments, which need excitement,

or can contribute to its production. Take an instance of his charity in this particular:—

"From New York I proceeded to Newark, a town on the road to Philadelphia, for the purpose of seeing a camp-meeting of 'Millerites,' or 'Second-Advent Christians,' who contend that the world is to come to an end on the 14th of April, 1843, supporting their theory by a particular interpretation of Scripture prophecies. There were a good many tents pitched on a piece of waste ground near the town, some boarding-tents, others lodging-tents, and a very large one for preaching in. There were also booths where tracts advocating the Millerite doctrines were sold; and a great number of people 'loafing' about, some believers, some visitors, and 'some that came to mock, and some to pray.' The nucleus of the meeting consisted in a body of preachers, with their families and servants, to whom the tents belong, and who perambulate the whole country in a Bedouin fashion, pitching their tents for a week or ten days together at any place which they think suitable, and then issuing placards and advertisements, and carrying on a succession of religious services—preaching, praying, singing, and recounting religious experiences daily during their sojourn. The patriarch and prophet of the caravan is Mr. Miller himself, from whom the sect takes its name; he was a Baptist minister in Vermont, and about eight or ten years ago began to disseminate his theory of prophetic interpretation, teaching that the visible earth is to be burned next year, and its place to be taken by the New Jerusalem, where the saints are to reign with our Saviour, in the literal sense, for one thousand years; with many details which I forget. The pith of it, however, and the point by which the terrors of the multitude are excited, is, that all this is to take place next year; and his stock argument is, that if he were an impostor he would not fix a time so close at hand, and thereby allow so short a duration to his fraud. For my part, I do not think him an impostor, but a fanatic: some of the preachers, however, I strongly suspect; their manner and appearance are bad, and they have the handling of a great deal of money, for contributions are raised at every meeting, and those who give in their adhesion subscribe largely to the common fund. I was fortunate enough to hear Miller himself preach, which he did for about two hours in the large tent, to three or four hundred people: he is tolerably fluent and plausible, but totally deficient in clearness and method; and I found it quite impossible to follow him in his argument from prophecy. After he had concluded, a young man got up and spoke with great vehemence for some time, detailing the process of his conversion to Millerism, which took place only six hours before. He had never read Miller's book, but said that it was the Bible that converted him. 'We are not Millerites,' he reiterated, 'but Scriptureites; the Bible, and the Bible only, is our creed.' This man was a Methodist preacher. Several others spoke; some very violently against their opponents, others (following Miller's example) in a milder spirit, as though they did not consider disagreement from their own tenets as damnable. There was a good deal of praying and singing; and during all the services people from different parts of the congregation were calling out in a loud tone, at intervals, 'Amen!' 'Glory be to God!' with other similar ejaculations. Some of the women, and even a few men, wept very much, but on the whole there was but little excitement or agitation; indeed, the only wonder was, how there could be any upon a question of what may be called strict criticism in interpreting particular prophecies; but they managed to turn the subject to denunciations and declamations of the most incoherent kind, assuming their case (that this is to be the last year of the world) as proved, and proceeding to exhort men to flee in time from the wrath to come; and whenever they spoke thus the audience appeared to sympathize with them. Indeed, if people were really persuaded that the world was to be burned up, and the judgment to come in six months, there would be little need of exhortations to amendment of life; but the fact is, that few believe (in the true sense of the word) anything about the matter. On the whole, I am of opinion, both from what I have observed myself and what I have heard and read, that the amount of enthusiastic feeling generated by revivals and camp-

meetings in America, and the extent of its operation, have been considerably exaggerated; that the influence which they exercise upon the national mind and character is very small, but that such as they do exercise is decidedly beneficial."

Our next extracts contain some criticism of a moral value:—

"New York is the Paris of America, as well as its Liverpool, and the two characters are very curiously blended; the same men who are hard-working and money-making clerks all the morning in Wall Street, are fashionable and over-dressed loungers in the evening in Broadway; and the rate at which they get is fully equalled by the rate at which they spend. It seems, at first sight, odd, but it is undoubtedly true, that the Americans are the most lavish people in the world. I have observed this both on the continent of Europe and in this country: there is no kind of personal enjoyment which they seem to me to deny themselves from considerations of economy; dress, eating and drinking, public amusements, are indulged in here by every merchant's clerk who can at all afford them, to an extent equalled by few peers' sons in England. This is evidently the result of the commercial spirit, which produces the same effect upon a nation which gambling does upon an individual; the rapidity with which fortunes are made, and the uncertainty of their permanence, produce a recklessness about saving, and a desire to make the most of good luck, while it remains. Ups and downs are too common to excite sympathy or apprehension; and *Carpe diem, quam minimam credide postero*, is pre-eminently the motto of New York philosophy. I have just been walking round some of the billiard-rooms and supper taverns, and am quite astonished at their number and style. The absence of clubs contributes very much to the flourishing state of these establishments, as of the hotels; and I suppose the converse is one of the reasons why in London they are so far inferior to those of both the Continent and America. * * * The 'University education' in the States is usually completed at the age of eighteen, so that a youth begins to read for his profession at a period when we are still laying the foundation in studies of a general nature, and are usually still at school. The great boast of the Americans is the forwardness of their children, and it certainly appears to be fully justified; I have hardly seen a genuine, infantine child; they are little men and women, dressed like their fathers and mothers, and hardly less sharp and ready in mind and manner; and so it goes on through life; the boys are men, and the men (and women) prematurely old. They undoubtedly go a-head, and get over the ground in living, as in doing every thing else, faster than other people."

On the question of American slavery, Mr. Godley, too, has his own notions, striking, we are sorry to say, a miserable balance between the just and the expedient; as thus—

"The more the abolitionists exert themselves to disseminate their principles, the farther the 'Southrons' commit themselves in a contrary direction. Mr. Calhoun, who may be called the head and representative of the slave-holders, and who will be one of the 'first favourites' for the next presidency, has gone the length of saying lately that he considered slavery as a 'glorious institution, the cornerstone of a free and democratic government, and that he hoped and prayed it might endure for ever.' Now this sentiment (countenanced as it apparently is by some unguarded expressions* made use of by Burke, in his speech upon American conciliation, which are, of course, everlastingly quoted by slave-holders) would not have been ventured upon twenty years ago; and there was even a disposition about that time to relax the severity of the laws with respect to slaves: but now they are strictly enforced, particularly those relating to instruction; so that probably in a few years there will be hardly a slave able to read or write. This is obviously caused by the persevering dissemination of abolitionist pamphlets, some of which contain extremely dangerous doctrines; nor do I at all wonder at the precautions which they produce. The 'Southrons' are now so

* * * These expressions after all convey only a statement of the fact, that slave-holders are the greatest sticklers for liberty, or, in other words, that they only wish to apply the levelling principle to those above them, and by no means a justification of it."

strong and so violent, even in the senate, that they were within one of negating the appointment of Mr. Everett to the English embassy, avowedly on the ground of his having expressed himself strongly at some public meeting on the subject of slavery. If they had carried their point, it would have been an affirmation of the principle that abolitionist sentiments constitute *per se* a disqualification for office; so that you may imagine how small is their chance of prevailing in the councils of the Union. Mr. Preston of Carolina said the other day in Congress, 'If we catch an abolitionist in South Carolina we'll hang him.' And nobody got up to rebuke or answer him. The abolitionists cannot even get their anti-slavery petitions read: a standing order of the house declares that they are to be laid at once upon the table. It is considered a question with which the Federal legislature have nothing to do, and of which even to approach the consideration is an infringement on 'state rights.' I must repeat that, considering the ground which has been taken, and the means which have been employed by the abolitionists, I neither wonder at nor blame the jealousy and soreness felt by the South upon this subject: it is with them a question, not simply of property, but of life and death. If the doctrines and advice of the northern abolitionists be good and true, slaves have a right to rebel, to take their masters' property, and even cut their throats, if necessary, for the purpose of attaining to freedom: they are wrongfully detained, have a right to freedom, and need only ascertain the practicability and expediency of insurrection in order to justify it. I say, that, where such doctrines are preached, the slave-holders have a right to take care that they shall not reach the ears of those whom they may influence (unless a still greater evil be likely to follow from the measures which such a course necessitates), and at any rate to insure the impracticability of successful insurrection. In the meanwhile immense numbers of slaves escape, the abolitionists keeping regular stations along the whole line from Virginia to Canada, for the purpose of sheltering and forwarding them. Mr. ——— tells me that he has had thirty in his house at New York at once. If I go to the Southern States, I suppose I shall hear the other side of the question, and see something of the condition of the slaves. Here I am looked upon as very heterodox upon this subject."

We must, before we conclude, give a living picture or two—and as we last week quoted a description of deer-shooting, we will now, as a pendant, take duck-shooting:—

"We had heard so much of the duck-shooting on the bay, that we determined to stop a day here and try our luck, so we crossed the lines, and spent last night at Highgate springs, in Vermont state, in a large green and white hotel, fitted up for the accommodation of those who come to drink certain mineral waters of some repute in the neighbourhood. The season is over, and we occupied alone the 'banquet-hall deserted.' It reminds me of a visit I once paid to Nonnenwerth, on the Rhine, after the summer was passed, only that there the hotel was larger and damper, and, above all, had no fireplace in it, so that I went to bed after dinner to keep myself warm; here, though the rooms looked a little cold and empty at first, the good people soon made us very comfortable with tea and a good fire. The landlord, a thorough Yankee, received us in his bar à la Trollope, with his feet on a high stove, his chair thrown back on its hind-legs, a cigar in his mouth, one eye shut, and his hat on. He was rather cool and contemptuous at first, but softened by degrees, and ended by treating us very well; so much so indeed that the next morning, when we got up to go out shooting at four o'clock, though it was bitterly cold, he insisted upon getting up too, and giving us our breakfast before we started. (This sort of friendliness and good nature, be it remarked—for there was no idea of an additional charge—is highly characteristic of Americans.) The morning proved so stormy, that the 'hunters' with whom we had made an appointment could not bring over their boat, and though we paddled about for some time in two wretched little punts, about as seaworthy as a washing-tub, we got very few shots, as we were afraid to venture into the deep water: I do not believe that under any circumstances we could have done much. The plan adopted by the hunters here is to paddle in one of these little punts, which

do very well for one person, through the grass and reeds; and after waiting for perhaps half a day they get a shot at a flock sitting, and kill a dozen or more. They never shoot flying, and hardly ever at a single bird, so that nothing can be more different than their idea of sport and ours. With us the love of field-sports is a mixed feeling, consisting partly in a remnant of the original savage, wild-beast destroying instinct, and partly in the pride of skill; neither is sufficient alone, for it gives us no pleasure either to throw up a stone and fire at it, or to kill a bird sitting. These pot-hunters have, however, taken a different view altogether, and express great surprise that a man who can afford to buy game should take the trouble to hunt it. 'I should like to enter into partnership with you,' said an American to me once: 'you should kill, and I should eat.'

In his first volume, Mr. Godley complained of the tameness of American scenery: he was subsequently inclined to correct his earlier impressions:—

"Frelitzburg, (or 'Slab city,' as our landlord preferred calling it, *euphonia gratia*, I suppose,) is very prettily situated, in a richly-wooded valley, with a great deal of park scenery and orchards about it. The woods are now glowing with the most luxuriant richness and variety of colour; no description or painting ever gave me an idea of the autumnal foliage here; indeed, the faintest imitation would appear exaggerated to any one who has not seen it. Scarlet, purple, violet, orange, in every possible diversity of shade; the hill-sides are positively dazzling in the sunshine. I used to quarrel with American scenery for its monotony of colouring: I am now disposed to find fault with its extravagance. We found a tolerable country inn, and a very civil landlord, though not very refined in his ideas. He showed me, as usual, into a double-bedded room, (for they never can suppose but that two brothers would prefer sleeping in the same room,) but upon my saying that we should prefer occupying a second, if convenient, assented at once. However, when I retired, at an early hour, I found both beds prepared and turned down, so I again proceeded to remonstrate, and then found, to my great amusement, that our landlord's original idea had been to give one of the beds to D. and myself, the other to our driver; to humour our fastidiousness, he had consented to put 'the other gentleman' somewhere else; but it had never entered his head, for a moment, to suppose that we required three rooms for three people."

But we must conclude. Passing over, therefore, Mr. Godley's remarks on the Penitentiary at Philadelphia—the Girard College—the inadequacy of judges' salaries—the system of reparation—the impermanence of national and hereditary character under altered circumstances—the improvidence of Romanism at Baltimore—agricultural education at the Farm School—the Maryland Colonization Society—"Washington City"—Virginia planters—the condition of the slave population—and the political and religious aspects of American republicanism—we recommend the volumes before us, as written by a man in whose mind prejudice and good sense are yet contending for empire, but who shows an earnestness both in reflection and observation which entitles him to the respect of the intellectual reader.

OUR LIBRARY TABLE.

The Literature of Germany, by Franz J. L. Thimm. —For those who seek to become acquainted with the literature as well as the language of Germany,—and not only with its past, but its actual literature,—no better guide can be recommended than this "Hand-book." As such, and as a general chart of the subject, it will be found more convenient than many works of higher pretension. The form adopted is that of biographical sketches, in chronological sequence, but also collected into groups, according to the departments of literature in which the respective writers most distinguished themselves. Even the standard authors of Germany are so numerous, that as they are here led before us in procession, only a few rapid glances could be taken of them in a volume like the present: yet if the notices are

brief, they are by no means dry. Though mere miniatures in dimensions, the characters are, nevertheless, broadly and spiritedly sketched.

The young Composer, or Progressive Exercises in English Composition, by J. Cornwell.—This is the first part only of the work, comprising Sentence-making, variety of expression and figurative language, with appendices on the use of capitals and punctuation.

On the Connexion of Geology with Terrestrial Magnetism, by Evan Hopkins, C.E.—This treatise is a curious interstratification, to use a geological phrase, of valuable and often original observations with the most imaginative hypotheses. The author is an earnest and deserving man, who has availed himself of rare opportunities in the mines of South America, but having a hobby of elephantine dimensions, has mixed up his facts with notions which will stagger not a few of his geological brethren. By terrestrial magnetism Mr. Evan Hopkins explains almost all the phenomena of our globe. He maintains that "there is a northward and undulating movement of the earth's surface *en masse* effected by the constant circulating action of magnetic currents." The man who fancies himself on *terra firma* is in reality moving northwards under a great mistake, and, if he only lives long enough, will discover his error when he finds himself gradually becoming an icicle and absorbed by the North Pole. The fossil plants of Melville Island, with the land on which they grow, were once somewhere about the present position of Australia, and being so near the point of polar absorption have now a fair chance of returning, by Mr. Hopkins's North-South passage, to the place whence they came.

Practical Mineralogy, by Edward J. Chapman.—Pure mineralogy has fallen into great and undeserved neglect in England; so much so, that the appearance of a new book on the subject is somewhat unexpected. The author of this treatise is anxious to supply the student with a useful hand-book, and complains in his preface of the defects of all those extant. His book, however, does not appear to be an advance on the works of Jameson on the one hand, or of Phillips on the other; and the neglect throughout its pages of precise references to the geological nature of the localities of minerals, renders it comparatively useless. A good treatise on Practical Mineralogy should contain more crystallography, more chemistry, and more geology than we find in Mr. Chapman's volume.

[Advertisement.]—THE NEW RAILWAY JOURNAL.—The First Number of the *Railway Chronicle* will appear on the 20th of April. A detailed Prospectus will be ready on Saturday next, and will be sent free, by post, to all who furnish their address to the Office, 14, Wellington-street North, Strand, London.

List of New Books.—The Episcopal Church of Scotland, from the Reformation to the Revolution, by John P. Lawson, M.A., 8vo. 15s. cl.—The Principles of Physiology applied to Health, by A. Combe, Esq., M.D., people's edition, royal 8vo. 2s. 6d. swd.—Thoughts on Physical Education, by Dr. Caldwell, with Preface by G. Combe, 2nd British edit., for the People, royal 8vo. 1s. swd.—Ballantyne's Introduction to Latin Reading, 6th edit., 12mo. 3s. 6d. cl.—Perrin's French Spelling, 27th edit., 12mo. 2s. sheep.—Draper's Stories from Old and New Testament, 5th edit., 12mo. 6s. hf-bd.—Thelwall's Idolatry of the Church of Rome, 18mo. 5s. cl.—Fox's Book of Martyrs, by Cumming, 3 vols., super-royal 8vo. 3l. 13s. 6d. cl.—A History of the Church, by Socrates, 8vo. 7s. cl.—Cramp's Lectures for these Times, 12mo. 5s. cl.—The Progresses of Her Majesty Queen Victoria and Prince Albert in France, Belgium, and England, 4to. 12s. cl.—Gaston de Foix, a Romance, 3 vols., post 8vo. 12. 11s. 6d. bds.—Jessie's Scenes and Tales of Country Life, post 8vo. 12s. cl.—The Bridal of Melchior: a Dramatic Sketch, by Miss Boyle, post 8vo. 5s. 6d. cl.—Rose's New Biographical Dictionary, Vol. VI., 8vo. 18s. cl.—Bearn and the Pyrenees, by Miss Costello, 2 vols. 8vo. 1l. 8s. cl.—Courtesy of Walredon, by Mrs. Bray, 3 vols. post 8vo. 1l. 11s. 6d. bds.—The Twins, a Domestic Novel, by M. F. Tupper, 2 vols. post 8vo. 16s. cl.—Evenings at Home, 18mo. 3s. cl.—Popo's Homer's Iliad, with Notes, 18mo. 4s. cl.—Milton's Poetical Works, by Stebbing, 18mo. 4s. cl.—The Neighbours, by Miss Bremer, Vol. I., 32mo. 2s. swd.—Parley's Tales about China and the Chinese, new edit., 16mo. 4s. cl.—The Ocean and its Inhabitants, fr. 4to. 2s. 6d. cl.—Lavater's Physiognomy, new edit., 12mo. 4s. cl.—A New Lexicon, Hebrew and English, post 8vo. 6s. cl.—Buds of Thought, or a Century of Enigmas, Charades, &c., 32mo. 4s. silk.—Dunlop's Compulsory Drinking Usage, 7th edit., royal 18mo. 3s. 6d. cl.—Scott's Poetical Works, Vol. IV., 12mo. 5s. cl.—Pocket Chart of Foreign Architecture, with a Descriptive Manual, by A. Barrington, 4s. cloth case.—Anderson's Footsteps of the Flock, 18mo. 1s. 6d. cl.—A Practical Treatise on the Law of Landlord and Tenant, by J. M. Mathew, Esq., 2nd edit., 8vo. 10s. 6d. bds.—Symon's Parish Settlements and Practice of Appeals, 12mo. 6s. bds.—Robinson's Law of Warrants of Attorney, 12mo. 6s. bds.

DR. HINCKS ON THE EGYPTIAN CHRONOLOGY OF DR. LEPSIUS.

THE publication in the *Athenæum* of Dr. Lepsius's dispatch of the 20th November has led me to request your insertion of the following observations upon it. When Dr. Lepsius discovered the name of Amenemhé III. on the Labyrinth, thus proving that he was the Mæris of Manetho's twelfth dynasty, with whom I had previously identified him, the inference generally drawn by the learned in this country was, that the 12th dynasty immediately preceded the 18th; the five intermediate dynasties of Manetho being either contemporary with others, or altogether fictitious. It now appears that this is not Dr. Lepsius's view of the matter. Between the two kings, whose names are placed fifth and sixth in the second line of the tablet of Abydos, he would interpose some 500 years for the alleged dominion of the Hyk-shos. One would suppose that the character of this tablet, as a genealogical enumeration of the royal ancestors of Rameses the Great, would be sufficient to disprove this wild theory. This king either would have traced his descent no higher than to Amos, the conqueror of the Hyk-shos, or he would have traced it beyond him, by means of titular kings, or kings of limited dominion, to the old monarchs. The idea of his going back from Amos, who expelled the Hyk-shos, to the king who was conquered by that people, and then enumerating all the kings who preceded this last king, is about as absurd as it would be for our present gracious Queen to exhibit a series of figures of her royal ancestors, commencing with the old Saxon monarchs, and then passing, without any indication of a gap, from Edmund Ironside to James I. But this is not the only oversight in Dr. Lepsius's system. Manetho certainly says, as quoted by Josephus, that from the conquest of the Hyk-shos to their expulsion by Amos was 511 years; but it appears from his statement that they only governed the country for 254 years; during the latter half of the period, there must have been native kings, who had, at least, partial dominion. Where are these to be found in Dr. Lepsius's scheme? But I should rather ask, where are any kings to be found who reigned during this interval? Certainly not on the monuments hitherto known. It can be demonstrated, that all the kings of whom we have any monuments remaining, whose names do not appear in the Abydos series, were either anterior to Amenemhé II., of the twelfth dynasty, or posterior to Amos, of the eighteenth. It will, perhaps, be alleged, that the monuments of the Hyk-shos have been destroyed. This might be true of their monuments above ground; but surely tombs would be found which were sculptured during their reigns; they would have had officers of state, whose funeral styles would state whom they had served. But there is nothing of the kind in existence. They have passed away, with every memorial of them, as though they had never been! Who can believe such a statement? The existence of the Hyk-shos as sovereigns of Egypt during this interval is clearly inadmissible. We must either suppose that the twelfth dynasty reigned during the latter half of their stay in Egypt after they had ceased to be dominant, or—that it is still more probable—that they never existed as sovereigns of Egypt at all; that the story about them which Josephus quotes from Manetho was of a piece with those with which the priests imposed on the credulity of poor Herodotus; and was, perhaps, invented to disguise the real history of the Israelites.

At first sight, this may seem a question of trifling importance; but, if we consider its bearings, we shall see that it is one of immense moment. The accession of Osertasen I., the first monarch of the twelfth dynasty, has been placed, by Rosellini, in 2186 B.C. I have, I think, proved that all Rosellini's dates of the eighteenth and preceding dynasties require to be reduced from 350 to 400 years; but, instead of depressing this date, Dr. Lepsius proposes to raise it 500 years; thus placing the accession of the twelfth dynasty about 2700 B.C. The eleven preceding dynasties reigned, according to Manetho, 2300 years; so that the origin of the monarchy would be thrown back to 5000 B.C. The date of the Flood, according to the chronology in the margin of the English Bible, is 2348 B.C. The best Patristic chronology throws it back to 3242 B.C. Beyond this, it is impossible to go back, without rejecting the authority of the Pentateuch as to the origin of mankind. It may be

thought, at first, that the addition or omission of 500 years can be a matter of but little consequence, when the apparent excess of the age of the monarchy over that of the postdiluvian world is so great as it is; but the contrary will appear from the following consideration. The ancient Egyptian kings, of whom we have monuments, have as yet been referred only to the fourth and sixth dynasties; those of the fourth being only found in the district of Memphis. A few kings appear to intervene between the sixth and the twelfth; but there is no monumental evidence for supposing that their united reigns exceeded the 59 years which Manetho assigns to the eleventh dynasty. Here, then, is the true state of the question as to these 500 years. If, as I contend, the five dynasties between the twelfth and the eighteenth are to be struck out; and if the principle be thus established, that Manetho was in the habit of inserting fictitious dynasties among the real ones, and of representing contemporary dynasties as reigning in succession, we shall be warranted in striking out the greater part of the ten dynasties, and may thus reduce the foundation of the monarchy within the limits allowed by the Bible. But if, on the other hand, Dr. Lepsius is to be permitted to insert 500 years in this interval, for a pretended dynasty, of which no monuments exist, he may, on the same principle, claim that all the preceding dynasties of Manetho should be recognized, whether monuments of them be in existence or not.

It may appear to some that I have written with too much severity against Dr. Lepsius. If I have, it will, I trust be attributed to my sense of the extreme importance of the subject on which he has been writing, and of the injurious tendency of what he has advanced in opposition to the Biblical computation of time. He has, I would hope, taken up his opinions hastily, and will, on further consideration, abandon them. No one can be more disposed than I am to ascribe praise to the King of Prussia for the service which he has rendered to Egyptian literature by sending this expedition; and I am fully sensible of the zeal and judgment which Dr. Lepsius has shown in conducting it. This, however, appears to render it the more necessary that his errors, on a matter of so much importance as this, should be pointed out as speedily as possible. I am, &c.

EDWARD HINCKS.

Killybegs, County Down, 20th March, 1844.

OUR WEEKLY GOSSIP.

A meeting of the Resident Graduates of the University of Cambridge was held on Tuesday last, the Dean of Ely in the chair, at which it was agreed, after some discussion, to invite the British Association, to hold its meetings, for 1845, in their city.

A meeting of the Directors of the British Institution has been summoned to assemble on the 4th of April, for the purpose of electing a successor to the late Mr. Seguer, in the office held by him in that institution. There are several candidates in the field. We hear of Mr. John Burnet, the engraver, Mr. John Seguer (the brother of the late Mr. Seguer), and Mr. Thomas Uwins, R.A. The duties of this office are two-fold—to arrange the works of modern artists, so as to do justice to every exhibitor, and to hang the works of the old masters in a spirit of justice to the pictures themselves, and without being influenced by the rank or reputation of their owners.

One of the finest of Vandeyke's English portraits is now on sale at Mr. Yates's rooms in Bond Street—the celebrated full-length of James Stuart Duke of Richmond and Lenox, the favourite of King Charles the First, who offered his own head to the Parliament-block, if the Parliament would but spare his Sovereign. It is perhaps enough to say, that the picture belongs to Lord Methuen, and that Wilkie stood before it, at Corsham, a whole hour, quite lost in admiration: his Duke of Sussex has many obligations to this fine portrait. The price required is 2,000 guineas. The Duke is dressed in a rich black-satin dress; his left hand resting on his side, and his right on the neck of a most noble-looking dog. He has a rich lace collar, and the riband of the Order of the Garter round his neck. His stockings are of a light cobalt-green-blue. The head has been engraved by Houbraeken.

Mr. Simon, assistant surgeon at King's College, has gained the triennial prize bequeathed by the late Sir Astley Cooper, by an essay on "the structure and

the use of the thymus gland." The prize was adjudged by the physicians and surgeons of Guy's Hospital.

Among the encouraging "signs of the times," the metropolitan improvements now in progress and daily projected, are not the least. They are calculated to have not only a beneficial influence on public taste, but on public morals. The activity of the inhabitants of the Quadrant, who have associated for the purpose of clearing that fine street of the crowds of disreputable persons who infest it both by day and by night, and if possible of getting rid of the gambling and other houses of questionable character, is to be applauded. The Middlesex side of the river, we are happy to learn, undergoing a minute survey, for the contemplated Thames Embankment. A line of stone quays, says the *Standard*, similar to those on the banks of the Seine, in Paris, is to be carried from Whitehall to Blackfriars-bridge upon arches, so as not to interfere with the navigation of the river, and the numerous coal-barges approaching the wharfs. At Buckingham Gate two houses have been pulled down, and the roadway widened in the vicinity of the Palace. The "rookery" which has so long existed in Westminster, Tothill-street, York-street, and Castle-lane, is all to come down to make way for the improvements. The widening of Piccadilly, by taking in a small portion of the Green Park, will commence next month. The new street leading from Coventry-street across Leicester-square to Long-acre is in an advanced state, as all the old buildings are pulled down, and workmen are laying the foundations of the new houses. The new street from Waterloo-bridge, across High-street, Bloomsbury, to Tottenham-court-road, is proceeding rapidly, and whole blocks of houses have been pulled down in the neighbourhood of St. Giles's. The new Faringdon-street to Islington is also advancing, and some very fine shops have been erected. The other City improvements will be carried on this season with the greatest despatch, particularly in the vicinity of the Royal Exchange.

At the last sitting of the Académie des Inscriptions M. Raoul-Rochette read an extract from a letter written by the Baron de Prokech, the Austrian Minister at Athens, stating that Professor Ross and he had discovered at Milo, not far from the place where the Venus now at the Louvre was found, some Christian catacombs which, according to appearances, are as ancient as the first foundation of Christianity. They are said to be the first catacombs that have been discovered in Greece.

At the Drury Theatrical Fund Festival, held on Thursday, the chair was taken by the Marquis of Clanricarde, in consequence of the absence of H.R.H. the Duke of Cambridge. The Hon. Mr. Denman, Mr. B. B. Cabell, Dr. Roberts, Mr. Cartwright, Dr. Marsden, Mr. G. Lewis, Mr. Butler, Mr. A. Bunn, Mr. Daniel, and other patrons and amateurs of the Drama, were present. Upwards of 800L. were subscribed, including 100 guineas from Her Majesty. The evening was enlivened by some good singing and instrumental music,—Mr. Harley making his usual oration with the usual effect.

We observe by those "daily remembrancers," the play-bills, that Miss Austin, who appeared for a few nights at Covent Garden, under the management of Madame Vestris, in "Artaxerxes," and has since been studying in Italy, is about to appear at the Princess's Theatre. An announcement, too, is current, that Dr. Mendelssohn will bring with him some vocal compositions by Beethoven (in MS. ?) which are unknown in this country. The first of the new violinists, just arrived, is perhaps the youngest: a boy of the name of Joachim, of whom much good is reported by competent foreign witnesses.

The example of the Emperor of Austria, in granting to dramatic authors a per-centage on the receipts on each representation of their works, has been followed by the King of Prussia, who, according to letters from Berlin of the 15th instant, has ordered "that the writers of pieces hereafter performed at the two royal theatres of Berlin shall, according to their length, receive from four to ten per cent. on the gross produce of each representation. This charge is to be continued to the author during his life, and to his family for ten years after his death. Authors may, at the same time, dispose of their rights. The directors of the theatres of Cologne and of Hamburg have

engaged to pay from two to six per cent. on the receipts to the authors of such pieces as shall be written expressly for those theatres."

ROYAL POLYTECHNIC INSTITUTION.—The various ARTIFICIAL LIGHTS in Ancient and Modern Use are familiarly explained by Dr. RYAN at Two o'clock Daily, illustrated by the Lamp of the ANCIENTS, the FIRST IMPROVEMENT by ARGAND, the BUDE, the DRUMMOND, the BOCCUCCI, PROFESSOR FARADAY'S, the PELLETAN, the CAMPHIRE LIGHTS, NEW FRENCH LAMPS, BEALE'S LAMP, &c. &c. ARMSTRONG'S HYDRO-ELECTRIC MACHINE at Three o'clock and at Eight in the Evening. NEW DISSOLVING VIEWS, DIVER and DIVING BELL.—Admission, One Shilling. Schools, Half-price.—Various NOVELTIES, which are in preparation for the EASTER HOLIDAYS, will be announced in a few days.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.—March 26.—R. I. Murchison, Esq., President, in the chair. The following gentlemen were elected Fellows of the Society: Gen. Sir Henry Bayly, William Brydon, Esq., R. N. Hunt, Esq., and Edward Harding, Esq.—The paper read was upon the Town of Carmen, a settlement on the Rio Negro (of Patagonia), addressed by Mr. M. R. Robinson to Governor Moody, of the Falkland Islands, and communicated to the Society by Lord Stanley. The settlement at Carmen, in lat. 40° 36' south, was founded by Francisco Veidma, a Spanish officer, in the year 1779. Upon the declaration of independence of the South American provinces, it remained under the government of the Buenos Ayrean republic. The population of the town and settlement, consisting of Spaniards, Africans, and Indians, is about 1230 souls. The local authorities are a commandant, a justice of the peace, with two assistants, and a customs and excise officer, and one Catholic priest: all these officers keep stores, and the justice of peace can read and manage to write his name. There is a mud fort, threatened with destruction every time one of its old guns is fired. The town is wretchedly built, very few of the houses having glazed windows. There are a few farmhouses between the mouth of the river and the town. Some good stone buildings were formerly erected by command of the King of Spain, but these are nearly buried in the sand, and consequently abandoned: a deep well in the centre of the place, excavated at a vast expense, is also filled up with the sand. Wheat is the staple of the place, the whole of which, amounting to 10,800 bushels, is sent annually to Buenos Ayres; barley is also grown, but solely for the horses. The fruits are peaches, nectarines, quinces, apples, pears, walnuts, and figs, but these thrive only when rain falls, which is rarely the case; grapes are in profusion, and from them abundant wine is made; some species of vegetables are abundant. Some hides and tallow are exported, as also the skins of various wild animals of the country. Salt was formerly exported in large quantities, but the commerce in it has considerably declined. It was obtained from the saline efflorescence of the soil after rain and evaporation. In many places the soil is impregnated with saltpetre. The most important objects for future settlers are horses and sheep; both are plentiful, of good quality, and cheap. Mares are used only for beating out grain and as food, being preferred to beef by the Indians, with whom they are exchanged for Ponchos, &c. The climate of Rio Negro is remarkably healthy; its great evil is the want of rain, occasionally none, or a very trifling quantity, falls for two or even three years; thunder and lightning are frequent, but generally harmless. The width of the Rio Negro, at its mouth in latitude 41° 4', and 62° 50' west long., is about 200 miles; and at Carmen, 16 miles up, it is about 300 yards wide. Above the town the river, though its breadth for many miles hardly diminishes, is unfit for navigation, owing to the obstruction of islands and sandbanks. The river floods twice a year, once from the melting of the snow in the mountains, where it has its source, and once from the rains which fall in the interior. The Rio Negro is a bar river, and the passage of the bar is dangerous. Vessels drawing as much as 11 feet water may, under certain circumstances, enter the river, but the probability is that such vessels can never get out again. As the bar and banks are continually shifting, the most accurate survey is useless after a few months; fish is plentiful, but none is salted for exportation. The settlers are ignorant and lazy. The only point in which they excel, and on which they pride themselves, is in the use of the "lazo" and "bolas," in throwing which, and in riding, both

men and women are very expert. Their ploughing consists of a mere scratching of the ground; the grain is sown broad-cast, cut with a sickle near the ear, and trodden out by mares and foals. Though irrigation might be easily effected, they allow their crops to fail from drought. Morality is at a frightfully low ebb; incest is not uncommon. The girls are married at 12 years old, the men seldom before 25. The soil, in the neighbourhood of Carmen is good; manure is never used, though successive crops of grain are grown, the land being enriched by the alluvial deposits. Timber, when wanted, is floated down from the upper country. There are very few springs, and at a distance from the river, the only fresh water is that of the rain collected in wells; and this resource often fails. Formerly much silver was bartered by the natives for yerba, spirit, and tobacco; and even now silver spurs and bits are occasionally exchanged for iron ones, which they prefer. The paper concluded with a priced list of articles procurable at Carmen.

The President announced from the chair, that an expedition was in contemplation, in Australia, to proceed from Fort Bourke, on the Darling, to Port Essington. The Secretary announced that a communication had been received from Admiral Krusenstern, being the personal narrative of the adventurous expedition of Mr. Middendorf, in a portion hitherto unknown of Northern Siberia. The paper was in a foreign language, and was being translated by the Secretary for reading on a future evening.

GEOLOGICAL SOCIETY.—*March 6.*—The President, Mr. Warburton, in the chair. A paper was read, entitled, 'Contributions to the Geology of North Wales,' by Mr. Daniel Sharpe. The observations contained in this memoir were made during a tour through a large part of North Wales, with the object of endeavouring to ascertain what beds lie below the Silurian rocks which have been described by Mr. Murchison, and whether any organic remains are to be found in them. Mr. Sharpe enters into full particulars on the geology of many localities, commencing at Llangollen, in the district examined by Mr. Bowman, and working gradually westward. The details do not admit of a brief abstract. In comparing the Silurian formations of North Wales with those of Shropshire, &c. Mr. Sharpe calls attention to the prevalence of slaty cleavage in the former, to the greater thickness of the Welsh formations, and to the scarcity of organic remains in North Wales, in beds which elsewhere are crowded with fossils. He concludes by some observations on slaty cleavage.

A note, by the Curator, on the fossil species of *Crisis*, discovered by Prof. Sedgwick and Prof. Ansted, was also read at this meeting.

March 20.—The President, Mr. Warburton, in the chair. The following papers were read:—1. 'Report on the Collection of Fossils from Malta and Gozo, presented by Lieut. Spratt, R.N.,' by the Curator. From an examination and comparison of the fossils, it would appear that the Maltese Islands are formed of tertiary strata of the Miocene period, from which there are between eighty and ninety species of organic remains in the Society's collection. 2. 'On the Origin of the Gypseous and Saliferous Marls of the New Red Sandstone,' by the Rev. David Williams. The author gives an account of a section through the west end of Worle Hill, near Weston-super-Mare, which, he considers, throws important light on the origin of the marls in question. He classes them among formations of volcanic origin. 3. Extract of a letter addressed to the Rev. Dr. Buckland, by Mr. W. C. Trevelyan, 'On some remarkable Fractured Pebbles from Auchmithie, near Arbroath.' These pebbles are found in the old red conglomerate, and consist of granite, porphyry, gneiss, jasper, and reddish quartz. They are fractured and contorted in a remarkable manner, and present appearances of softening, and of adhesions subsequent to the fracturing.

LINNEAN SOCIETY.—*March 19.*—E. Forster, Esq., in the chair.—T. Bridges, Esq. was elected a Fellow.—A paper was read from G. Newport, Esq., 'On the Structure and Classification of the class Myriapoda.' The author stated that this class had received less attention than any other belonging to the animal kingdom. Dr. Leach had left materials at the British Museum for their further study, of which the author had availed himself. This class was placed by many systematists with the insects; but they differed from

the true insects in many respects. They were more like the larvæ of insects. They differed from insects in being born with a small number of segments, which go on increasing and lengthening the body of the animal, till it has attained maturity. Insects always have the same number of segments. In true insects the legs are only six in number; but in the Myriapoda, each segment is furnished with several legs, and in some species they amount to 160 in number. The Myriapoda were not more nearly allied to the Crustacea and Arachnida, but there were species pointing out an affinity with each of these classes. In arranging the Articulated classes, the author considered this group ought to be placed next the Vertebrate division, and he placed the insects at the top of the Articulated classes. He did so on account of the larger developments of the supracapitular ganglion in this class, which must be looked upon as the representative of the brain in the vertebrate classes, and which accounted for the superior instincts and intelligence which those animals exhibit. In the arrangement of the whole group, he should not take alone the digestive apparatus as his guide, but the skin, the organs of locomotion, and the nervous system, as it was on these organs that the functions of animals depended, which most clearly distinguished them from the vegetable kingdom.

HORTICULTURAL SOCIETY.—*Sir C. Lemon, Bart., M.P.* in the chair.—Mr. W. Cock, Jun., was elected a Fellow.—The Earl of Mansfield sent bulbs of *Oxalis Deppei* for the purpose of being distributed. A smaller, and in every respect an inferior kind to this, is generally cultivated, which is no doubt one reason why this root is not more in use for culinary purposes. In Belgium it is extensively grown, where not only the tubers but the leaves are also made use of. Respecting its culture Mr. Cockburn, the gardener, says, 'We have grown it for several years, and I am convinced that if a little attention is paid to its cultivation it will be found very useful in the months of October, November, and December; but it would require a longer season of fine weather than our climate affords to bring its tubers to perfect maturity. The bulbs should be potted as early in spring as circumstances will permit, and as they vegetate in a low temperature the pots may be placed in a cold frame; but they must not be turned out of doors until all danger of frost is over. They thrive best in a light sandy soil in a southern exposure; the bulbs may be planted from nine to twelve inches apart each way, and should be so arranged that they may be protected from the early frosts of October and November by a slight covering of straw, mats, or spare lights. As eight or ten good tubers are sufficient for a dish, there may be two or three dishes a week for three or four months, which is no small acquisition to a gardener who has a family at that season to supply with vegetables.—From C. B. Warner, Esq., was a large flowered variety of *Lycaete Skinneri* that was imported late last autumn; the bulbs were at first placed in an orange-house, and were not exposed to the sun until after roots were formed. The plant was then removed to the cool orchidaceous-house, where it has since been growing.—From Mr. Jackson was *Morina longiflora*, a scarce herbaceous plant, which will grow out of doors, but does better to be kept in a cool frame or in a greenhouse, where, if it is well grown, it produces a stem 2½ feet high, which, when covered with bright crimson blossoms, is rather a striking object.—From the gardens of the Society were three *Cinerarias*: the first had been drained with charcoal, the second had been top-dressed with the same material, and the third, besides being top-dressed with charcoal, received one tea-spoonful of Harris's liquid manure in a pint of water, on the 5th of February. With these differences, the plants were treated in every respect the same. The first was the smallest, and the leaves were of a pale yellow green; the second was larger, and the foliage was of a deeper shade; the third, being the one that had received the liquid manure, in addition to the top-dressing of charcoal, was the largest, and the leaves were of a very healthy dark green; but that this results from the use of the liquid manure is not perfectly ascertained.

INSTITUTION OF CIVIL ENGINEERS.—*March 26.*—The President in the chair. The paper read was by Mr. C. H. Gregory, Engineer of the London and Croydon Railway; it treated of "Railway cuttings

and embankments, with an account of some 'slips' in the London clay." The cause of these slips was considered, and it appeared evident that, in nearly every case, they proceeded from the combined action of air and water, the latter entering in rainy seasons by the cracks formed by the drying action of the former, until the mass of upper yellow clay being detached, moved by its own weight, and sliding upon the blue clay, the surface of which was rendered semifluid by the percolated water, was precipitated into the cutting. The means adopted for preventing the recurrence of such events were fully considered, particularly the introduction of gravel buttresses and revetments, through and at the foot of the slips, a system which had been perfectly successful. In the discussion which ensued the means adopted were generally approved; many instances were given of the use of similar gravel buttresses on other railways; the importance of extensive surface drainage, and of freeing from water the slopes and embankments, was insisted on.

MICROSCOPICAL SOCIETY.—*J. S. Bowerbank, Esq.* in the chair.—A paper by E. Quekett, Esq., 'On the Structure of the Ligament uniting the Valves of Conchiferous Molluscs' was read. After some preliminary observations on the nature of univalve shells, in which he considered the operculum as a step towards the second shell of bivalves, he stated that the usual opinion was, that while the strong adductor muscles inserted into the inner part of the valves, served to keep the shells closed, the ligament attached to the hinge performed the office of opening them by its elasticity. But upon examining shells of different genera, such variations in the position of the ligament were found as to render this solution of the mode in which it performs its office in many instances incorrect. Thus in the oyster and cockle, the ligament is situated without the hinge, while in the mussel and scollop it is within. Now it is evident that to produce the same effect, a power behind the fulcrum must operate in a contrary manner to one before it. The former can only do it by expansion after compression, produced in shells, by the closing of them by the adductor muscles, while the latter can only effect the same end, after having been elongated by the same means. This contrariety of action induced him to examine the structure of this ligament in various shells, and he found, in addition to those differences which may readily be observed without the assistance of the microscope, that, while in many cases no perceptible structure can be perceived in the ligament placed before the hinge, in the common mussel (*Mytilus edulis*), it appears, under a high magnifying power, to be composed of a dense tissue, without any particular structure, in which appear certain small channels, or lacunæ, filled with fluid. Hence it would appear that when the ligament is compressed by the adductor muscles closing the valves, the fluid in these lacunæ being incompressible, renders the ligamentous structure more tense, and thereby increases its elasticity. The external ligament, again, has long been known to be composed of two layers of substance possessing different organization, as stated by Dr. Roget in his *Bridgewater Treatise*, Vol. 1, p. 217. Upon examining these as they exist in the oyster, cockle, &c. by the aid of the microscope the external layer exhibits no marks of structure, whilst the internal one is seen to be composed of numerous fibres, each about 1/100th of an inch in diameter, running parallel to each other, and apparently crossed by others at right angles, but under a very high power these cross fibres are no longer seen, and each fibre appears to be composed of a cylinder, so formed as to present more or less transparent markings at regular distances from each other, giving a transversely striated appearance. These striae are apparently produced by an analogous method to those on the primary fasciculus of muscle, and there is but little doubt of the contractile nature of this arrangement, inasmuch as it assists in the opening of the shell, when the ligament is behind the hinge, which otherwise could never be effected. Mr. Quekett concluded with various observations on the mode of action of these different structures and on the astonishing power exhibited by the peculiar arrangement of the structure of the external ligament in opening valves of immense weight, as in *Chama gigas*, whose shells frequently weigh as much as one hundred weight.

ROYAL INSTITUTION.—March 22.—G. Moore, Esq. V.P. in the chair.—Professor Phillips made a communication on the phenomena in the Mendip Hills, illustrative of the lapse of geological time.—Professor Phillips stated, that, about fourteen years ago, his attention was directed to the structure of that part of the Mendip Hills which is near the town of Frome, in Somersetshire; that he there observed strata of mountain limestone inclined at an angle of 45°, and covered by other horizontal strata of a totally unlike nature, (in fact, magnesian conglomerate, lias, and inferior oolite). He observed that the surface formed on the edges of these disturbed limestone strata was remarkably levelled and polished, as if by mechanical friction, and where covered by the oolite the rock was overspread by adherent oyster-shells, and also perforated by bivalve mollusca; the oolite above, and the limestone below, were replete with organic remains, characteristic of the widely different ages of these rocks. He further asserted, on the authority of a subsequent survey with Sir H. De la Beche, that this flattening of the limestone was common throughout the district; and that the effects of the lithophagous mollusca were observable over wide areas. The Professor then entered on the constitution of the Mendip Hills, as being composed of various stratified rocks, resting on old red sandstone; calling attention to the many laminae of sand and micaceous, each marking, as successive definite sandy deposits from inundations of rivers do, a distinct period of time, the many beds of limestone full of successive groups of shells, corals, and encrinurans, and the various beds of coal in the vicinity, accompanied by innumerable land plants. Professor Phillips then noticed another phenomenon extending over large tracts both of this country and the Continent. The rocks already described are often bent about in synclinal, convex, and anticlinal axes. From hence he inferred, that a vast disturbance must have extended, with great force, over an immense range of the surface of this planet, after the deposition of the coal strata, but many ages before the historical period: that then came a period of violent water action, continued long enough to degrade the ridges of the rocks already mentioned to the nearly plane surface of the Mendip Hills, fringed by conglomerates, which marked the edge of the ancient sea. Then another period of tranquillity followed, when strata of new red sandstone, lias, and inferior oolite were deposited nearly horizontally over the dislocated and levelled limestone and coal. The Professor illustrated these operations by the known effects of the littoral action of the waves of the sea on rocks. After the production of a part of the inferior oolite, the sea nourished lithophagous shells, (allied to *Modiola* and *Lithodomus*), whose perforations remained in the limestone. The same shells, in similar perforations, have been found at distances of several miles from the Mendips, in the lower beds of the inferior oolite—a proof that even in the production of a rock only fifty feet thick, so much time elapsed that the lower beds were consolidated and penetrated by lithophaga before the upper beds were formed. The same shell has been found abundantly in corals of the oolitic rocks, which it had penetrated. The perforation of the mountain limestone and oolite, the Professor referred, not to the mechanical force of a boring shell, but to the chemical effects of the carbonic acid secreted in respiration by the animal inhabiting it. The holes produced in the rock were larger than the shell (*Lithodomus*) which, unlike pholas, is smooth, and apparently incapable of penetrating a hard substance, except by a solvent. Dr. Buckland has shown that it is by the same means that a species of land snail, (*Helix aspersa*) by secreting carbonic acid, contrives to dissolve rocks. Having exhibited specimens of limestone and oolite pierced in the manner he described, and appealing to the perforated columns and vertical movements of the Temple of Pozzoli, the historical analogies to the greater phenomena, and longer periods exemplified in the Mendip Hills, the Professor concluded by referring to some siliceous deposits, probably the effect of hot springs, which had flowed at the epoch of the lias on the north side of the Mendip Hills, and by adverting again to the almost infinite lapse of time required to produce the various mechanical, chemical, and vital effects visible in a portion of the earth's crust, which must have been formed ages after the beginning of geo-

logical, and as many before the commencement of historical time.

MEETINGS FOR THE ENSUING WEEK.

- MON. Entomological Society, 8, P.M.
TUES. Horticultural Society, 3.
— Civil Engineers, 8.—'Account of the Railway from Amsterdam to Rotterdam, and of the principal works upon it,' by Le Chevalier F. W. Conrad, M. Inst. C.E., translated from the French by C. Manby, Secretary.—'Description of the Filling Machine used at Montrose Harbour Works,' by G. T. Page, Assoc. Inst. C.E.—'Account of a Series of Experiments on the comparative strength of solid and hollow axes,' by C. Geach.
WED. Geological Society, half-past 8.
— Society of Arts, 8.—General Meeting.—'On certain Phenomena of Steam,' by Mr. C. Tetley, and 'On a Self-acting Ventilator,' by Mr. Wroughton.
THURS. Zoological Society, 3.—General Business.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

Twenty-first Exhibition.

THIS Society has reached years of discretion, according to the catalogue above quoted:—but is this another name for dullness or a manner discreetly substituted for the exuberances of youth? The reader may, perhaps, extract some reply to these natural inquiries from the notes we lay before him.

Taking matters as they come before us, the first old acquaintance is Mr. Allen, and in the most elaborate work which he this year exhibits, *Oakford Bridge, Devon* (40). We cannot call this his best landscape, though the subject is charming, and thoroughly English. The tints are more conventional than they need be; the foliage, and, above all, the foreground, are feebly and frivolously painted, with a tendency to those salad greens and yellows which no time will mature. We are obliged to extend our remark to the other pictures from the same hand. Mr. Pyne, whose name comes next in order, *apropos* of the small landscape in the *Basse Ville, Calais* (40), is in his best vein this year. Always happy in his effects as a truthful observer of Nature, he is less flimsy, less chalky than usual: perhaps he is now in danger of a cobalt fit, to judge from the intensity of some of his skies, the blue of which absolutely weighs down the objects beneath.

Mr. Hurlstone has a group of children (63), in his bad manner; we are glad to leave them for a Scriptural composition, *The Sons of Jacob* (117), which, in many respects, seems the best picture he has exhibited. The two central heads, brought into immediate apposition with that of the bereaved Patriarch, are poor in expression: there is nothing to tell us that the grief of the Sons of Jacob is simulated, and their tale a fiction; but cunning and deceit without grimace are as difficult to represent as to act. With how many farcical *Jagos* are we vexed for one that is subtle in accordance with the portraiture of Shakespeare! But the picture is well composed and well painted; the management of colour rich in contrast, without meretriciousness, and the handling bold, without that slovenliness which offends us in so many aspirants to what they conceive the grand school of Art.

Mr. Zeitter's *Passage-boat on the Danube* (125), which is all over clever mannerism, may be paired with Mr. Montague's *English Landscape* (136), on principles of extreme contrast; since the charm of the second work, if charm it be admitted to have, lies in its naked truth to Nature. A few pollards, a livid clay-bank, and a gloomy sky, could not perhaps be otherwise rendered. But Mr. Montague has more attractive landscapes in the Exhibition. Mr. H. J. Boddington has made progress since we last met him—see the landscape numbered 154—but his foliage is too finical, and closely resembles sea-weed; and it would do him essential good to study the works of the great Flemish or Italian masters of landscape, with an express view to the correction of this defect.

We are now before a picture of one whom it is vain, we fear, to entreat to lay by his affectations. This is Mr. Woolmer's *Castle of Indolence* (167), painted in a manner to the making-up of which Rembrandt, and Turner, and Martin, have each contributed. The force of "yellow, pink and blue," cannot much further go,—neither the sleight of hand to produce effects of texture, depth, reflection, &c., which are good, we suspect, for only the passing hour. Moreover, with all the luxurious poetry of the composition (for it is luxuriously poetical), there is a heedlessness of propriety too striking for gentle-

men of "the stop-watch" to overlook. The foreground is filled with groups of indolent knights and ladies, squires and pages, couched among lutes, and fruit-baskets, and rainbow draperies; but in no haught less private or shady than the stairs of a terrace, communicating from an alley to a tower, on which the full sun-blaze falls. Now call it absurd or overstrained who will—an idea of publicity and possible disturbance belongs to this arrangement, at variance with the depth and entireness of the repose, so lucidly sung by the poet. We imagine another chosen place for the Court of Idleness—not wholly shut out from the chance passer-by, yet assuredly not in his highway—not wholly darkened by "the shade of melancholy boughs," but where the sun-beam should stream in fitfully—tempered for the most part by the veil of leaves, or the ramparts of tall abounding flowers, through which it stole. But "this is philosophy," as Sir Thomas Brown says of the foolish opinion of those who hold that "the earth moves," and our idea may, possibly, be no better worth than Mr. Woolmer's. We are not inattentive to his many other clever contributions which embellish the exhibition. *The Broken Lily* (252), in the South-east room, is one of his most agreeable conversational pieces. There is imagination, too, in the *Scene from 'Manfred'* (318), but the same provoking want of probability as we have already commented upon. The "Witch of the Alps" rises in the far distance of the picture, beyond the power of the wanderer's adoration to reach, unless he were, like herself, supernaturally endowed.

Mr. Pidding's *Old Tar doing Penance for his devotion to Jolly Bacchus* (182) is full of humour. But the title is incorrect. Despite his garment of disgrace, the penance of the guilty pensioner is *homœopathic*; and there is not one of the blue-jackets who pass him in review with such a sly superiority, but would do as much, time and temptation serving. Some of their faces are capital—almost worthy of Wilkie; but the picture is awkwardly composed, and the colouring chill and ungenial. This the atmosphere of Greenwich Hospital is not. Never was retreat for Old Age and disabled Service more warmly jovial; and the spirit of this would have been caught by a true master of his art, were he a second *Cenerino* in the arrangement of his palette.

Hard by this humorous painted morality, a landscape (183), by Mr. Shayer, is one of the best pictures by the artist, though, by the more prominent places they occupy, his figure pieces would seem more generally popular. Mr. Wilson, jun., in his *English Pastoral* (188), and many other works of similar subject and style, would seem desirous of sharing honours with Mr. Sydney Cooper; and the latter may as well look to it, by way of stimulus to his own ambition. Why should he not widen the circle of his subjects, and try something besides his cattle pieces, which, however excellent, are becoming monotonous by repetition?

Mr. Prentiss has indulged largely in his fancy for tale-telling on canvas this year; treating us to a story of *Love's Trials* (210) in six chapters or tableaux—to adopt the new-fangled play-bill style. Nor has he ever narrated a history of domestic vicissitudes better. First comes the lover's farewell; next the poor girl's disappointment that the post-bag brings no letter for her; then we have unlovely old age attempting to drive a bargain with youth and beauty—a subject English artists, by the way, are rather unfairly fond of. What would Miss Bremer—who seems to us to have as preternatural a tendency to exhibit the love conquests of ugliness and grey hairs—say to such a repulsive pair of pictures as No. 3 and 4 of the series? The latter showing us the septagenarian, wigged, laced, made up by the tailor and the dentist—a hideous display of servile pretension and vanity. The poor girl denies him a hearing with an indignant wave of the arm, too tragical perchance, but still sincere. All her pride and her spirit fail her, however, in the next scene, which discloses her to us, alone, in her chamber (the favourite decoration of which is a map of India), while the page she is studying is one which literally she has long taken to her heart—a miniature. There is sadness and sweetness in its sequel—the Return: though the lover does come back sorely wounded, and though grief and mourning have made a havoc of the maiden's youth and beauty. Mr.

Prentis is the artist to design illustrations for Crabbe. 'The Parting Hour,' and 'Ruth,' and a dozen more of the poet's inimitable tales, came back to us while looking at the series in question. But another hand might be well called in to paint his pictures. The blackness of tone, the waxiness of their texture, the timidity of hand they display (unnecessary, inasmuch as feebleness and finish are not one—vide Van Eyck and others) amount to sad drawbacks, of which, we fear, it is now too late to expect the removal.

Passing the *Rosalind* (222) of Mr. Morris, with a wish, that an artist who obviously possesses a lively invention, would give it some chance of being fairly expressed by careful training,—passing, too, the *Autumn Fruit Girl* (223) of Mr. Stevens, which is as like a picture as a piece of wax-work seen through a glass would be,—we reach one of the great attractions of the Great Room, Mr. Tennant's *Stream of Pleasure* (235), a strange mixture of cleverness, fancy, plagiarism, and feebleness. The picture, in the first instance, would never have been painted, if Mr. Martin had not led the way—seeing that we have mountain towering above mountain, rocky caves, frowning cedars, a stream winding far down into a grand vista of fantastic architecture, and the other ingredients of one of those dream-pictures in the treatment of which the painter of 'Joshua' and 'Belshazzar's Feast' will long remain unequalled. But, whereas, in all Mr. Martin's works, be they ever so tautological or extravagant, there is effect to strike the passer-by, as well as detail to fascinate the curious—here, seen from a distance, we have but a palette spread with gay and delicate tints, with a heterogeneous patch of bronze colour in one corner. Mr. Tennant has other more prosaic transcripts of nature—especially a series of landscapes in the Channel Islands—which we far prefer. But he affects too much the rainbow in his colouring. Mr. Clater's clever *Fisherman's Family* (246) is the last picture we shall notice in the Great Room: save a sweet and delicate portrait of *The late Mrs. Fairlie* (97), by Mr. Hall; one of the least ambitious, and therefore, perhaps, the best work of its class in the exhibition.

The other chambers will not detain us long: though some of the most interesting pictures are there. One of these is *Lovers' Quarrels* (330) by Mr. Elmore: a new version of the old story of a proud lady and a petulant gentleman—this we like none the less, because, with many merits of its own, there is a touch of Eastlake in it. Then there are some scraps of Italian landscape by Mr. Tomkins (as for instance 430) in which Canaletti is closely and not unsuccessfully imitated. Furthermore, the *Imogen* (469) of Mr. Dukes is acceptable; though, with a certain manner in its treatment which reminds us of Mr. MacIse, the picture shares the fault of Mr. MacIse's Shakspearian illustrations in being too theatrical. This is rather Madame Vestris made up for *Imogen*—could such a thing be conceived—than the gentle yet high-hearted lady whom Iachimo slandered—than "the bird" whom the forest-nurtured princes "made so much of." Yet in spite of the green-room standard short-sightedly proposed to himself by the artist, we found enough of what is clever and good in the work, to tempt us to hunt through the catalogue, and to lead us to a most ill-placed *Anne Page* and *Slender* (496) which owns the same parentage. This, too, is worth looking at, and criticizing severely. Mr. Dukes seems in it to have taken an old German rather than a modern English model—the figure of "the lily maid" of Windsor, reminding us of one of the quaint, cross-limbed creatures we see, in the works of Matsys and Memling—only whereas they are sanctimonious, this youth, as he should be, is silly. Mistress Anne lacks fair proportion with her suitors: and the whole effect is queer and awkward. Yet, with all its faults, there is humour, care, and originality, worth patient schooling: and we hope to meet Mr. Dukes again. Retracing our steps, we must take leave of the exhibition at Mr. Mogford's *Corydon* (491): though nothing can be more sensual than the conception of this picture, the naked flesh is too well painted to allow of its being "covered up." The drawings and miniatures offer little for special remark:—still less, the sculpture.

MUSIC AND THE DRAMA

ANCIENT CONCERTS.—There was so little novelty in the programme of the second concert, directed by

"The Duke," that a few words will suffice for our report. The movements from one of Geminiani's concertos, carefully played by Mr. Loder, and the duet from Anfossi's 'Zenobia,' well sung by Madame Caradori Allan and Mrs. Shaw, were the only pieces in the least strange to us. 'Adesto fideles,' 'O sanctissima,' 'Sound the loud timbrel,' and 'Since first I saw your face,' might, we think, be judiciously laid on the shelf. We do not recollect to have met Miss Dolby before at these concerts: her air from 'Saul,' 'O Lord, whose mercies numberless,' was very well sung; but she is in danger of adopting too *poussé* a style of expression, by accentuating every note; and we would kindly warn her against what may end in affectation. Mr. Bennett should not attempt the scene from 'Orfeo': it must have been written for one of the highest tenor voices, or one in which the *falsetto* was agreeable and fully developed. But what music! We shall never cease to agitate, till some of the operas of Gluck are worthily presented to us on the stage. The 'Alceste,' however, or, still more, the 'Armida,' would, perhaps, be the most eligible work.

PHILHARMONIC CONCERTS.—The appearance of the Hanover-square Rooms on Monday evening must have confounded such critics as have written of "the composer of 'St. Paul' and Mr. —," since nothing short of the coming event of Dr. Mendelssohn's arrival could have thus peopled the wilderness. The older we grow in criticism, the more convinced we become that the English never fail to answer the appeal of what is really good, and the more willing, therefore, are we to wait hopefully. But the Concert in itself was a pleasant one,—well conducted by Sir G. Smart, and led by Mr. Loder. Beethoven's Symphony in F, and Spohr's in E flat, No. 1, make a good contrast; so also do Weber's overture to 'The Ruler of the Spirits' and Cherubini's 'Medée.' The last, however, was rather acceptable as a rarity, than because it ranks with its composer's splendid preludes to 'Lodoiska,' 'Anacreon,' and 'Les deux Journées'; nevertheless, we should like to hear the entire opera worthily performed, knowing that certain portions of the music give scope for the noblest tragical declamation. The instrumental solos were a harp concerto, clever as a composition, and magnificently performed by Mr. Parish Alvars; and the second movement and rondo from Chopin's Concerto in E minor, neatly played by Herr Buddeus. In the romance, however, we missed that waywardness of fancy, and delicacy of finger, which are as indispensable to the works of the Polish composer, as solidity of touch and animation, yet strictness, of tempo are to the compositions of Mendelssohn. The music is patchy—dainty in certain of its phrases, but flimsy in general construction—scanty in modulation, the little employed being odd rather than effective, and the orchestral support scholar-like and lean. There is a want of body in all the longer works of Chopin with which we are acquainted, which seems generic, or, at least, to indicate want of self-discipline. As to the songs, Miss Rainforth (or the Directory) was ill-advised in selecting one of the antiquated *bravuras* of the Queen of Night from the 'Zauberflöte.' In itself, the composition is not so bewitching as to tempt any one to execute it, with the certainty, as in the present case, of displaying inefficiency of compass and power. Miss Dolby's grand *scena*, 'Resta o cara,' by Mozart, wanted finish. Is not this lady apt to be seduced into indifference by her immediate mastery over the notes of a song? She is an accomplished musician, we know, but the work of the vocal artist begins when that of the reader-at-sight ends. With so much power and cleverness, and, above all, youth on her side, we should be sorry to see her fall into slovenliness and self-confidence.

HER MAJESTY'S THEATRE.—It has fallen to our lot to report on the first stage appearances in England of Mesdames Grisi, Albertazzi, Persiani, Viardot, Löwe, Miss Kemble, Mrs. Shaw, and Miss Novello; but in no instance do we remember half the amount of "preliminary assertion" which has been employed to prepare the public for the new *Cenerentola* of Saturday last. Such a course is calculated seriously to injure its object. However, we will not visit managerial folly on the head of its victim; for the truth, in its most lenient form, will be sufficiently unpalatable. Signora Favanti (to fall in with our countrywoman's humour for masquerading) is young, handsome, and of a rather

stately presence. Her voice we take to be one of those unequal instruments, extensive in scale, with four or five imposing upper and as many lower tones, and the middle octave weak and wanting in resonance. But any judgment of what might be done with it is at present merely guess-work; for we never heard a young organ so capriciously out of tune. This evidently does not arise from nervousness, so much as an utter want of schooling: the voice can never have undergone a proper course of vocalization, and seems already strained and impaired by attempts at those difficulties which are the crowning grace of the finished singer's art. Not a cadence is measured, not one scale in ten runs evenly, not a shake *shaken*—there is the pretence of execution without the reality; while some of the changes, two particularly in 'Una volta,' could not have been endured by a musician of the humblest acquirement. On repeating the part on Tuesday, the intonation of Miss Edwards was a shade better, though still unsatisfactory; but her execution of the final *scena* (the connecting portion of which, between the *largo* and the variations, is disposed of with an unparalleled nonchalance) being more confident, was more glaringly defective than on Saturday. She was, as before, inaudible in most of the concerted music; and repeated several mistakes as to time, pause, vocal entrance, &c., which, on the former occasion, might be attributable to fear, but cannot be overlooked on recurrence—especially since it is more than two years since 'La Cenerentola' was studied and performed by the lady for an amateur society in London, and if we mistake not, it has been the only opera in which she has recently and frequently appeared in Italy. We are compelled to put in all these unpleasant truths as evidence, by the widely differing tone of some of our contemporaries; since, from the facts recorded, it is our deliberate judgment, that, whereas the ladies whose names open this article were singers when they appeared before the public, Miss Edwards has yet to become a scholar. It is possible for a manager to command any amount of *encores* and bouquets—but in the present case, it would have been kinder to give the lady a chance of permanent success, by persuading her to retire to a course of earnest vocal and musical study. She is young enough to learn—though the effort will become impossible after a few more such scenes of bespoken triumph as last week's—and it will very soon be too late to restore natural powers so seriously depreciated and injured. Without some such strong measure, severely carried out, Miss Edwards has nothing before her but professional mortification. The opera generally is but feebly executed. Signor Corelli shines as the lover—a triton among the minnows—since, as *Don Magnifico*, Signor F. Lablache bustles about and grimaces most woefully; while the *Dandini*, Signor Paltoni, is equally dry and uninteresting: his voice having a *gauning* tone, utterly at variance with comic associations. But he knows his music thoroughly, and is sufficiently at ease on the stage: indeed, if we mistake not, he has been singing for some years, in the provinces, in aid of wandering Italian companies. As a whole—the orchestral performance excepted—the opera is the worst-given musical drama produced during the last two years in a London theatre.

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